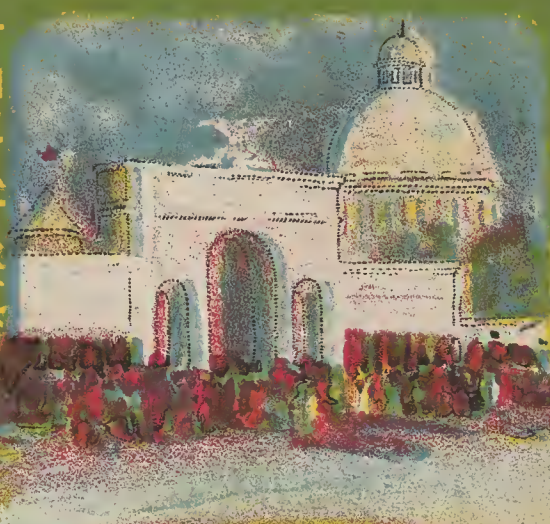
THE 20TH CENTURY AMUSEMENT WEEKLY

THEATRES



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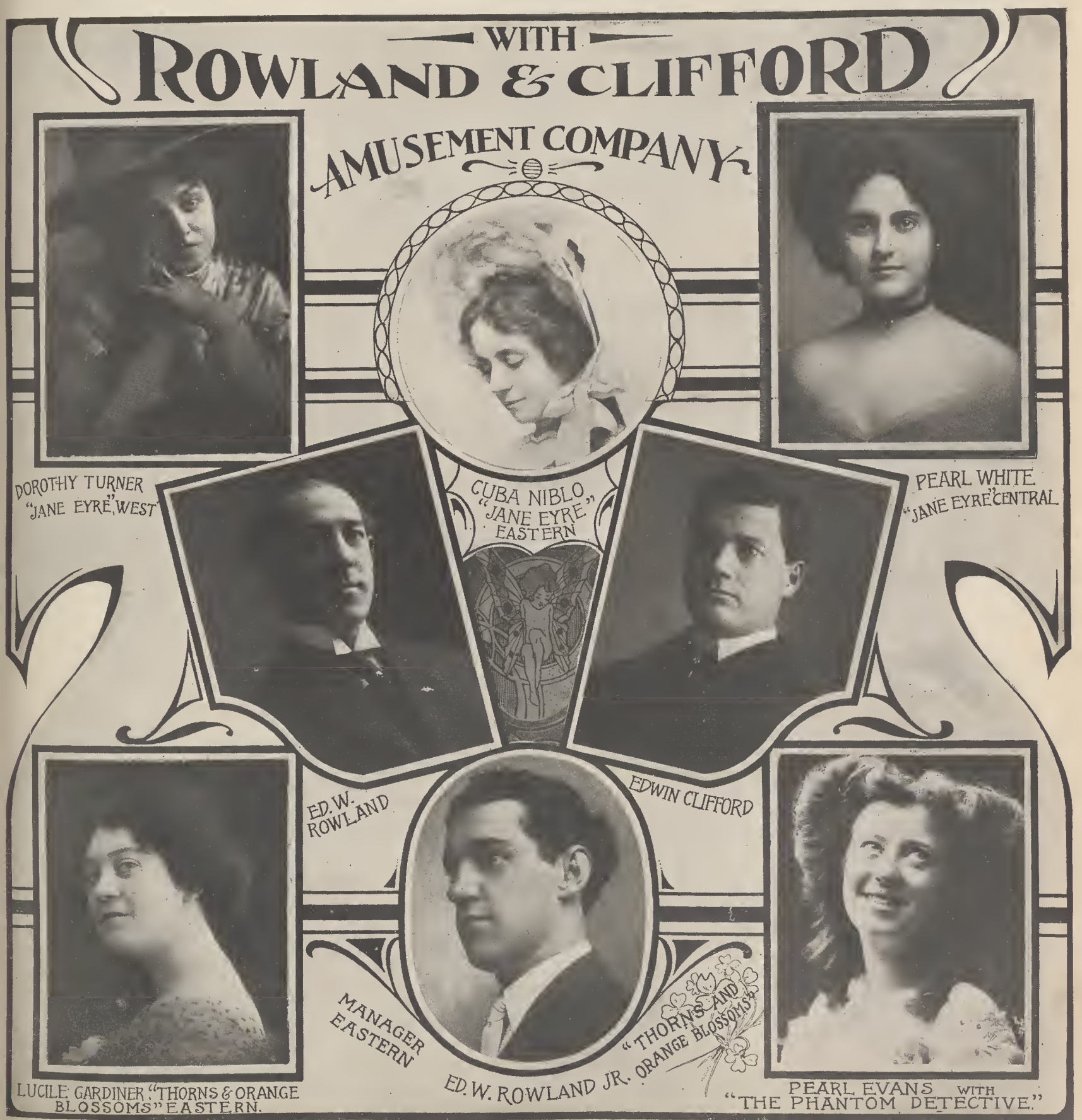
THIS WEEK'S NEWS THIS WEEK

Vol. III No. 26 CHICAGO December 19, 1908



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Published at 87 South Clark Street, Chicago, by THE SHOW WORLD Publishing Co.
Entered as Second-Class Matter June 25, 1907 WARREN A. PATRICK, GENERAL DIRECTOR at the Post-Office at Chicago, Illinois, under the Act of Congress of March 3, 1879.

Volume III—No. 26 CHICAGO December 19, 1908

VAUDEVILLE THE KRISS KRINGLE OF AMUSEMENTS

By MARTIN BECK.

SUCH great and rapid strides have been made during the past few years in the development and, shall I say, improvement, of modern vaudeville, and work of such magnitude and interest has been planned and arranged in the matter of composite entertainment for American amusement seekers, that it seems appropriate, and is certainly timely, to compare this popular form of pastime to that traditional and prolific old Saint, good Santa Claus, whose well-filled sleigh and pouch are never wanting in good things, and who, on each succeeding Yuletide, returns with just the right thing for every member of every family, no matter how numerous its members or varied its tastes.

¶ He keeps abreast the times, too, and this year's highly colored pictures of the famous Chimney Expert will no doubt show him doing his "ground and lofty" entrances under a burden of directoire gowns, Salome dolls, grinning Billikens, and other up-to-date gifts based upon the foibles and fads of the present minute. Then, too, the reindeers, so long used for his active and hazardous annual visits, are apt to be replaced by a 1909 Renault racer, for old Santa Claus always keeps in touch with the times; he possesses an instinctive knowledge of everyone's real wants, and, what is more, he is always heartily welcome.

¶ Could any thought possible sum up so accurately the ideal ambition and mission of vaudeville? Here is an amusement so entirely flexible that it can meet the requirements of all. Every disposition, every grade and every class should find something appealing in its wide variety of offerings. There is a touch of dramatic art; a dash of girlish ensemble; a classic sparkle in an occassional cadenza, or from a virtuoso's bow; a flash of comedy; a row of pretty girls; a rush of circus features; another bunch of laughs, a tear perhaps, and then, more song and merriment. Every country is represented here and every nation trying to present its best.

¶ That to me pictures a most attractive Christmas tree decoration that ought to be a welcome feature in every single household.

Martin Beck

HIGHLY SUCCESSFUL SEASON FOR CHICAGO THEATERS

Premieres Were Plentiful, Stars Were Numerous and Returns Were Satisfactory at Nearly All Playhouses.

Briefly reviewing the present theatrical season in Chicago, it must first be noted that it has been remarkably successful at a time when other cities are complaining bitterly of poor business and a lack of interest. Reverberations of disasters are heard from New York; play after play has failed there; road companies have been coming in, and there are other signs that the theatrical business has been receiving some severe shocks, but these have not been so severely felt in Chicago. This may be because the season has brought a plethora of stars of the first magnitude, and a series of plays of worth and importance. All seasons are good for good plays, and bad seasons are very bad for mediocre offerings.

As a usual thing, the more important stars are withheld until late in the season, but this year they were sent to Chicago, with the opening of the doors of its playhouses. Managers have been in the habit of reserving their big guns for the winter, but this time they sent them on early, and this stirred up the interest and stimulated business. When such players as Maude Adams, Mme. Nazimova, William Faversham, and George M. Cohan, are on the boards, there is always a certainty of business. Thus the season opened in a perfect constellation of stars of the first magnitude.

Many Long Runs.

Looking back over the year, it is noted that the most remarkable feature is the large number of long runs accomplished by dramatic as well as musical comedy offerings. To be sure, "The Man from Home" began its memorable run in 1907, but it extended so far into 1908 that it may well be claimed for this year. This piece, in which William Hodge scored so mightily, ran for thirty-five weeks, and did a tremendous business. "The Merry Widow" had a run of twenty-four weeks at the Colonial, and "Paid in Full" made a record run of seventeen weeks, through the summer heat, at the Grand Opera house with Guy Bates Post and Helen Ware in the important roles. At the Princess theater "A Stubborn Cinderella" opened early in June and is still drawing crowds to this handsome, new, and comfortable playhouse. "Th' Top o' th' World" was a magnet to draw capacity houses all summer at the Studebaker, and "A Girl at the Helm" at the La Salle, and "A Broken Idol" at the Whitney, have been running for months, while "A Knight for a Day" closed a record of 500 performances at the Whitney early last year.

To be sure, there was some complaint from managers of the amusement parks during the summer, but this did not seem to be warranted from the vast crowds that surged to Riverview, to White City, to San Souci, to Forest Park and other resorts.

Season Opened Badly.

For the first summer in several years, the majority of the larger theaters were dark during the dog days. Business was poor in the heated term, and the beginning of the season was not at all propitious. The presidential campaign was on, and there seemed to be some unrest and doubt, and the people did not flock to the playhouses in great numbers early in August, but a little later when the summer parks closed, business began to pick up and it grew rapidly. The season really opened with "The Servant in the House" at Powers' theater, the remarkable play by Charles Rann Kennedy. This piece served to draw the attention of the theatrical world in the direction of Chicago for some time. It played to big business for nine weeks, and received a great deal of notice from the critics.

Among the stars that illuminated the opening season were Lew Fields, Mabel Taliaferro, Mary Ryan, Victor Moore, Dustin Farnum, Louis Mann, Otis Harlan, and George Evans. The attractions were varied in kind, as there were musical comedies, dramas, and comedies on the bills. All the important theaters were open by the latter part of August and business began to pick up by Sept. 1. At Powers' theater the Kennedy drama played to big business for over two months and then made way for William Collier in "The Patriot." The other successful bookings in this house were: Edgar Selwyn, in his own play called "Pierre of the Plains," which was mildly successful; Francis Wilson in the funny "When Knights Were Bold", which did fairly well, and Marie Doro in "The Richest Girl", who, at this writing, is drawing splendid crowds. Glancing back over the season in this house, it appears that Guy Standing, Theodore Roberts, William Faversham, Marie Doro, Maxine Elliott, John Drew, Nat Goodwin, Ethel Barrymore, and Crystal Herne graced the stage during the year with W. H. Crane as the next big star on the way. The only bad failure was the short season of stock in which Crystal Herne appeared during the summer.

The Polly Special.

Coming from New York in a twentieth century limited, known as the "Polly Special," accompanied by dramatic reviewers, newspaper men and theatrical managers, Mabel Taliaferro arrived at the Illinois theater with "Polly of the Circus," the light but pleasing comedy. In the train with this beautiful young star were the members of the company that played "Ticey" and those that appeared on tour in "Brewsters' Millions." Following this play came "A Waltz Dream" with Sophie Brandt as the bright particular entertainer, and this was also light in texture, but was followed by Maude Adams in "What Every Woman Knows," by Barrie, and business picked up quickly at the Illinois. Then came "The Follies of 1908," a big, frivolous and successful review of the season. The year in this house has been one of success. Maude Adams appeared there in "The Jester" and Willie Collier played an engagement in his "Caught in the Rain." "Miss Hook of Holland" and "The Dairymaids" were the summer attractions.

Lew Fields in his big, handsomely costumed "The Girl Behind the Counter," auspiciously opened the biggest season that the Garrick theater has ever known. This piece ran for several weeks and with the aid of Miss Lotta Faust, who presented her Salome dance, managed to monopolize the attention of the people to a greater or less degree. William Faversham presented "The World and His Wife" next, with Julie Opp in the cast, and scored another big success for this house. Mme. Alla Nazimova, who had not been seen in Chicago since she became an English speaking star, arrived with her Ibsen and exotic plays and attracted a great deal of attention and good business. David Warfield opened his engagement with "A Grand Army Man" which failed to strike fire, but as soon as he put on "The Music Master" the lines in front of the box office were eager and long. The list of attractions in this house for the year number "The Great Divide" twice, with Henry Miller and Margaret Anglin as the stars; Mrs. Pat Campbell, in repertoire; "The Witching Hour", a most remarkable play; "The Rose of the Rancho" with Frances Starr, "The Gay White Way" with Jefferson De Angelis, Blanche Ring and Alexander Carr and "The Wolf" with William Courtenay and Charlotte Walker.

The Season at the Grand.

Louis Mann opened his season at the Grand Opera house after the long summer run of "Paid in Full", with a new play called "The New Generation." It was not an unqualified success, although it gave Mr. Mann opportunity for some effective acting. It was later re-named "The Man Who Stood Still." Wilton Lackaye brought out "The Battle", by Cleveland Moffett, in this same house, and it was a big money-maker and pleased critics and public. Robert Mantell played his annual Shakespearian engagement in this house, and was received with much favor. His novelty was "Louis XI" in which he made a splendid impression. Walker Whiteside appeared in "The Melting Pot" the great drama by Israel Zangwill, in this theater also and after the first week scored a big success. Mme. Bertha Kalich offered "Cora," a play that gave her opportunity for vivid acting. The year has been profitable in this playhouse, and it has been marked by the presence of many stars of the first magnitude.

Victor Moore, who gained so much popular favor as Kid Burns in "Forty-Five Minutes from Broadway," brought big business at the Colonial, and like a snow ball going down hill, success has been piling up in this beautiful theater ever since. Mr. Moore played in "The Talk of New York" for some weeks and was succeeded by George M. Cohan, and the members of his family who brought on "The Yankee Prince," a ten strike in musical comedy. Then followed, "The American Idea" with "The Soul Kiss" as a promise for the future. "The Merry Widow" and Joe Weber's burlesque of the same attraction, form the only other offerings in the Colonial for the year.

These photographs were taken by Mr. Alfred T Ringling to illustrate his article upon the opposite page, and are exclusively reproduced here,

"Girls" a Failure.

"The Man from Home" rounded out its long run at the Chicago Opera house late in the spring and was followed by "Girls", a piece that was a big hit in New York, but which fell rather flat in Chicago. This in turn was succeeded by "The Wolf" the virile and strenuous melodrama by Eugene Walter, which was a big artistic success. "Ticey," by William Gilette, did not strike the fancy and was soon succeeded by "The Devil," with Henry E. Dixey as the satanic personage. Then came "The Merry Go Round" with Raymond Hitchcock, and then "Algeria", a big spectacular show with Harry Bulger as the star which soon gave way to Walker Whiteside in "The Melting Pot", which bids fair to run "The Man from Home" a close second in an endurance test.

"The Top o' th' World" was the big, successful show in the Studebaker theater where it ran for a dozen weeks to the biggest business in the city. Fritzi Scheff then arrived in her new comic opera, "The Prima Donna", which was another hit and Elsie Janis came in turn with "The Fair Co-Ed", by George Ade and Gustav Luders, and every performance has been a crush. During the year May Robson appeared in this house twice in "The Rejuvenation of Aunt Mary"; "The College Widow" came back for a revival and Elsie Janis played an engagement in "The Hoyden."

At the Auditorium, the big, glittering playhouse, "The Dairy Maids," with Harry Bulger, opened the season and the piece drew well at popular prices. The next show to follow was "His Honor, the Mayor" and then came Cohan and Harris' minstrels with George Evans and Julian Eltinge and a big company, which was a sensational success. For the annual benefit for the policemen, George Cohan's "Fifty Miles from Boston" was offered to tremendous business. Then "The Lion and the Mouse" played an engagement and Richard Carle followed with "Mary's Lamb" and then came Andrew Mack with his "Devil M'Care" and now "The Mimic World" is being played. During the year the San Carlo Grand Opera company played a big engagement. "The Follies of 1907" was offered, the English Opera company gave popular operas for a short season and the Metropolitan Grand Opera company presented several important operas with great success.

The Popular Price Plays.

David Higgins offered his "Captain Clay of Missouri" at McVicker's theater early in August. Dustin Farnum followed in "The Squawman" and "The Lion and the Mouse" was seen at popular prices, and did big business. Lew Dockstader's minstrels and Chauncey Olcott packed the house at every performance and "The Right of Way" was another fortunate booking. "Way Down East" broke records and then Denman Thompson arrived with "The Old Homestead" to arouse much interest. "In Old Kentucky" is the usual Christmas offering. Among the notable engagements for the year in this house was that of the late Dennis O'Sullivan, who made a great impression in his "Peggy McCree," and James O'Neill, who revived "Virginius." "The Invader," a new play, was offered at McVicker's also, but it was not a great success.

At the Great Northern theater, success has been reached through a variety of bookings. The season began with "Lena Rivers", played by Beulah Poynter, and the following attractions played to good business after the heated term was over: "The Honeymooners", "The Volunteer Organist", "The Wizard of Oz", "Arizona", "My Sweetheart", with Helen Byron; "Sis Hopkins", with Rose Melville; "Graustark", "The Red Moon", "Wine, Women and Song", "School Days", "The Governor and the Boss", "The Promoters", "Forty-Five Minutes from Broadway" and "Busy Izzy's Boodle."

Song Shows and Stock.

Musical comedy has been unusually successful during the season. "A Stubborn Cinderella" opened up in June to big business at the Princess, and has been drawing crowds ever since. "A Broken Idol" was produced at the Whitney Opera house about the middle of August, and the public immediately put the stamp of approval upon it. "A Girl at the Helm" was the offering at the La Salle theater, where it has been a winner. The Garden theater, a new venture, offered "A Winning Miss" amidst unique and refreshing surroundings and scored.

Edwin Thanhouser, formerly of Milwaukee, where he made much money and gained much notice as a manager of stock productions, is a new figure in the stock field in Chicago. He took over the Bush Temple theater this season and opened very auspiciously with a good company. He has had a profitable season. Charles B. Marvin operates a string of stock houses which includes the College theater, the Peoples' theater and the Marlowe. Business has been good in all three of these, and he has offered some good attractions at popular prices.

In the vaudeville world, there is nothing talked but big business and profits. The Majestic has offered splendid bills every week and the attendance has been remarkably good. The Haymarket, on the west side, was closed for a short time during the summer, but opened to big business in the early fall. The Olympic, one of the landmarks of the city, has been transformed into a music hall where it is getting big business with unique bills and with unusual surroundings.

High Class Attractions.

Reports from the melodrama houses are all optimistic. At the Academy, the Bijou, the Alhambra and the Criterion, the receipts have been large and the interest keen. Burlesque has been divested of vulgarity at the houses that present that sort of entertainment and the result has been beneficial. The moving picture houses,—and their name is legion,—have not lacked for business, and many of them have added vaudeville features, with marked benefit.

Concerts, recitals and such entertainments have been largely attended. The season of the Theodore Thomas orchestra has been, so far, one of the best in the history of the organization. Grand opera with an Italian and an English company has given most satisfactory presentations of some of the standard operas at the International theater.

Several attempts at making productions in Chicago were made during the year with more or less good fortune. Arnold Daly put on "The Regeneration" here, and it attracted wide attention, but later failed in New York. "The Invader" was brought out at McVicker's theater, but did not arouse much interest. "The Revelation", by Henry Knott, was offered for a press performance by Messrs. Martin and Emery, and was then taken on the road. Manager Thanhouser produced "The Lucky Rich" at the Bush Temple theater and some new plays have been offered at the stock houses operated by Charles B. Marvin.

Taken with the handicaps of the panic of last season and the presidential election, the season in Chicago may be set down as profitable. It has been unusually brilliant from an artistic standpoint, and made much money for first class attractions.

CONTINENTAL CIRCUSES CONTRASTED TO THE AMERICAN

European Tent Shows One Hundred Years Behind the Yankee Idea. One Ring, One Top, Two "Centre" Poles, and No "Privileges" Are Features of Their Unique Composition.

By ALFRED T. RINGLING

The circuses of Europe are good to look upon. We would perhaps say they were a hundred years behind the times compared to our ideas. Possibly Michael Angelo, Beethoven and Dante would be called back-numbers too, measured by some standards of modern painting, musical composition and literature; nevertheless their work lives on and with eyes, ears and intellect the world enjoys and wonders at, the things they wrought.

It is so with the circus of the Continent. It is ridiculously old fashioned, unprogressive, unpretentious and at the same time delightfully charming and fascinating; a pokey little thing with one ring, around which an enchanted audience radiates in exact circles on comfortable seats and happily blends itself with the performance. To improve and modernize this show would be to spoil its quaint charm, to rob it of that peculiar and sympathetic union of audience and performers; a sort of fellowship between entertainer and entertained, which makes each strive to render to the other the pleasure of mutual good feeling and approbation.

Harmony Prevails Throughout.

This kindliness of audience to artist and artist to audience might be likened to a story teller relating his yarn to a circle of intimate friends where each listener considers it his duty to applaud the effort to amuse, where mirth bubbles before it has occasion to explode and kindly eyes watch the speaker in anticipated pleasure. The audience is a friendly circle asking not "what have you prepared for us?" but "in what feast are we invited as friends and well wishers to join you?"

The one-ring circus prevails in Europe in all its charming simplicity. The European round top tent is not, however, so charmingly simple. It has two center poles. This may sound like a riddle to the American circus man, yet it is a fact. It seems strange, at first, to see a round tent with a perfectly circular arrangement of seats, the ring in the exact center and no pole rearing up from its middle. I even asked Mr. Behrens, manager of the Norton B. Smith show, the size of the middle piece. I have forgiven the smiles of the two proprietors at the question. They are both Americans and of course knew that I would expect the center pole in a round top to be in its right place in the middle of the tent; instead of the latter resting on two poles twenty-five feet away from their proper place. It really looked foolish until I was "put wise." The European manager is wedded to the round top, but not to the center pole; for he would very wisely see it outside of the ring instead of inside, so he has contrived to have a round tent made with two poles so placed that forty-five or fifty feet of the tent's center assume the relative position of a middle piece to the poles, leaving the rings unincumbered.

Ten Days in a Small Town.

Whatever we may think of the business-getting organization of the European circus, it is impossible not to admire its artistic arrangement and design and it seems that it meets the business conditions as they exist on the other side. It is small. On an average fifteen to thirty wagons embrace the motive equipment of a railroad show and one or two of these wagons contains an electric-lighting outfit. These wagons are not carried on cars owned by the circus as a rule, but on so-called "company cars." Messrs. Smith and Behrens, for instance, put in the entire season of 1908 in Switzerland. They were ten days in Lausanne; a city of about 50,000 persons. We would call this a one-day stand, yet their show had a profitable engagement. If they had left cars standing on the tracks in this and other cities where long engagements were made, there would have been more lost in depreciation, investment and track rental, than the difference in transportation could possibly have been. Neatness, good lights, fine wardrobe and a really high-class show are characteristic of this as well as every one, or almost every one, of the numerous shows I saw on the Continent.

Good and Poor Acts Used.

The smallest of these shows embraces, usually, in its program, several really high-class acts, but with these are sandwiched fillers, clown and August stunts, second acts, and, generally, a prize riding contest by amateurs from the audience. The last is made much of and seems to be highly appreciated by the audiences. A prize of money is offered to anyone who can ride standing on a padded horse twice around the ring. For safety a mechanic is employed. The mechanic is a double safety device protecting the rider from accidental injury and the manager's cash account, for, if by any chance any leaden footed contestant should show ability to maintain a standing position twice around the ring, he is promptly jerked off his feet before the end of the second lap. This is seldom necessary for the candidates sprawl about in the air in the most ludicrous and laughable positions; they sail, swim and claw the air in frantic fashion, circling over the horse, at his side, back of him and on his head, and are finally landed safely in the middle of the rings where the clowns add to the hilarity of the occasion by stuffing sawdust down the candidates' necks. For a finish an employe of the circus, supposed to be an outsider, enters the ring, has the mechanic adjusted and mounts the horse. At Altona, Germany, in the Strasburger circus, I heard a woman scream to her companion, "Ach Gott, er hat die hosen verblalzt," and sure enough the center seam in the rear of his trousers had separated and showed a long rent filled by a V-shaped piece of cloth that seemed to be of the same material as his white shirt bosom. He dropped to his knees and grabbed the pad before him, which gave him the position of an Arab at prayer. No one noticed the devotional attitude; instead they roared with laughter, and I, knowing they were "prop" pants and that the piece of shirt pattern was securely sewed into the trousers, was convulsed with laughter as I caught the contagion of hilarity that swept the crowd.

Talking Clowns Are a Feature.

The talking clown is also a feature of the continental circus. Both the tent shows and the more pretentious circuses in the big buildings give him and his August, ample time and opportunity to exploit their jokes. One of the most common of these, and to be seen with at least half the tent shows, is a "soaker." Here is the play in a sort of literal, yet somewhat liberal translation of the German:

Enter clown and August.

Clown: "August! Look once a time here."

August: "Yah, vas hast du?"

Clown: "Ein mark that I will now make balancing on my forehead so. Can you that too make?"

August: "Sure, very easy. That can yet anybody do."

August takes coin, balances on forehead and while he balances clown takes a pitcher of water, inserts large tin funnel under August's trouser belt and pours in water. Business by August as he feels the cold water running down inside trousers. Loud applause and cries of "Herr yay!" "Ach Gott!" "Donnerwetter!" More business by August. More "Herr yays!" More "Donnerwetters!" More rockets of all kinds of German exclamation; more applause.

Enter Piccolo.

August (aside to clown): "Knows Piccolo that trick?"

Clown: "Nein, nit."

August: "Piccolo, I will a trick showing to you." (Balances coin on forehead).

Piccolo: "That can yah anybody make."

August: "Yah; show me once a time."

Piccolo balances coin on forehead; August inserts funnel under Piccolo's trouser belt; pours in water and stands back expectantly. Piccolo reaches under belt and pulls out bottle which has neatly caught the water; more applause and more German ejaculations, mentioning the deity, and weather; more "achs."

An Equine Dachshund.

The zwergferd, a horse with a long body and short legs, like a German Dachshund, is a clown feature of most German shows. Where all of these oddly shaped horses come from is a mystery. But the demand in some way must create the supply and, possibly, if every show in America wanted a horse of this kind, enough could be found to go around. We would simply advertise for them, our usual way of getting things, whether we want freaks of nature or bald-headed men to buy hair restoratives.

But the continental show doesn't adverise; at least not in the American way. Bill posting is hedged in by law and regulations from all sides. In France and Switzerland every advertising picture that is posted must bear a government stamp. Its size is restricted by law and there are so many fines and penalties for transgressing these laws of posting and distributing that bill posting as we understand it is well nigh impossible. I really believe that the American anti-billboard crusader, who conscientiously makes a comparison between the two, will lose most, if not all of his antipathy to our own bill boards with their life, energy and vibrant reflection of our activities.

The Virtue of Advertising.

The Circus Rancy, one of the great ones of France, was in Strassburg. I asked twenty to thirty persons as to lot locations and dates before I found one who could give me an intelligent reply. Some said it would be in the city "next week;" others, that it had gone, but most of them knew nothing about it and yet it was located in the heart of the city. A few good stands with some three sheet dates would have informed the whole population of all the facts, but instead of these, some window lithographs, in a few empty stores, was all the posting discoverable. I took it as a lesson in the utility of the bill board, and I believe if the public is ever deprived of the bill boards it will miss them just as it would miss street cars and newspapers. They may be a nuisance to a finicky few, but to the great mass of people they communicate facts of interest and use.

In Hamburg an Austrian circus rider pointed with pride to the "reclame" advertisements of a tent show. There was nothing bigger than a two sheet and yet this show was a wonderfully equipped little enterprise, electrically lighted from its own plant, and in every way a show of the best class.

A General Agent at Eighty.

At Montargis, France, I met, under peculiar circumstances, an old gentleman of possibly eighty years or more. The chauffeur whom I had brought out from Paris had imbibed something that made him see two roads instead of one. I didn't know which one he might decide to take. I wished to discharge him, but he could not comprehend my kind of French on this particular subject. From a small pocket dictionary I found numerous words corresponding to the English words "to fire," but he would not understand. The landlord of the Hotel De la Postes introduced me to the old gentleman as a man perfectly capable of talking both French and English. He was an Englishman on business in France and readily and very obligingly informed the chauffeur what was wanted, or, rather that he was no longer wanted.

The incident brought on a social visit with the venerable man and I found his conversation very interesting. His vivacity, ready wit and cheerfulness were remarkable in a man of his age and he had the scope and breadth found only in men of world-travel. An artist would have picked him as the ideal picture of a patriarch, a novelist would have singled him out among ten thousand for a character in a story and my own curiosity was aroused at the sight of a man of his great age traveling and transacting business with all the poise and courage of a man fifty years younger. His snowy beard, broad-brimmed silk tile and ivory-handled cane, added emphasis to a striking personality. I made up my mind to know what held this old man to the world's activites when many younger than he sat out a wretched existence in a corner, waiting dejectedly for the final call. I led up to the question as adroitly as a knew how. There was a shrewd, but kindly expression in his eyes as he said: "I don't mind telling you my business. You are an American and have undoubtedly heard of Barnum, Ringling Brothers and Forepaugh? I am in much the same business here as these people are in America. I am the general agent for the Pinder circus."

The Pinder, an English Owned Circus.

I suddenly noticed that I had been studying a tiger claw charm that hung from his fob and wondered that I had not thought of it before. I felt proud of being in the same business that could keep an old man young, and frankly said so to Mr. Levy. Of course we shook hands for a second time, as two persons do who have discovered each other. He told me many interesting details relative to the methods of shows in France.

The Pinder circus is an English owned and operated show, but travels in France only. It is a wagon show and makes one-day stands, showing every Sunday during the season, and, in the language of its general agent, "always takes a tidy bit" on that day. Its season opens in Marseilles in February, so has but a short time in winter quarters.

A Small Family Show.

There are many very small shows on the continent traveling and exhibiting under canvas. One of these I saw in Mecklenburg in a very small village. "Circus Schultz" it was called. Director Schultz has two wagons that he carries his aggregation on. The company have sleeping, dining and cooking quarters in the same wagon. Director Schultz had his side poles placed in holes in the ground. I asked him why. His answer was that the strain on the tent would be too great if they were to be held upright by the tension on the guy lines. They had been in a wind storm several years ago and since then the "big top" had not been as strong as formerly.

The troupe were all one family. Herr Director Schultz proudly told me he had four new actors in training and pointed to a box under the wagon in which four young pups were sleeping. They were a happy and contented aggregation, with dinner cooking in one of the wagons, and the village urchins gathered round, and if the reflection may be permitted probably as fortunately situated as if they owned all the shows in the world. They could not have been more contented and that and cakes very nearly approaches the limit of earthly bliss.

"Fronts" an Important Factor.

One of the strong things of the continental shows is their fronts. The Wilhelm Hagenbeck show has a magnificent display of this kind. This front is over thirty feet high, a combination of wood, canvas, carving and painting, studded with electric lights. There is not a rope to destroy the beauty and elegance of the display. All the supports are in the rear and in the form of stage braces.

To lighten the weight of the front, which has a length sufficient to cover the entire stretch of canvas, cloth mouldings, allegorical designs and relief decorations are carried out by means of stuffing with hair or tow the same as a cushioned seat in a buggy. These are then gilded and colored the same as wood carvings.

Beer Instead of Lemonade.

There are no side shows, concert or lemonade privileges with these shows, but plenty of beer instead of the last. This is carried around among the seats exactly the same as lemonade in an American circus. There are no peanuts, but instead of these sandwiches and sausages. When you visit the stables during the ten minutes "pause" in the middle of the programme, the grooms and stable attendants shake a tin savings bank at you and into this you are supposed to drop some pfennings or trink-gelt. This is not so much characteristic of the European circus, as it is of Europe generally, for everywhere you encounter the tipping system to a greater or less extent.

Alf. T. Ringling

THE CUBANS ARE CULTIVATED TO THE BEST MOTION PICTURES

Why American Enterprises have Failed on the West Indian Island with Sidelights Upon the Beginnings of Edison and Eastman

By CHARLES A. PRADA

Back in 1883, before the days of the sky scrapers, when the moving picture baby was about to be born, the leading photographic studio in New York was owned by Moreno and Lopez. The head operator for the firm was Charles A. Prada and he was the king-pin of the dark room on the top floor of the building near the corner of Fifth avenue and Fourteenth street. Just across the block to the south, on the corner of Fifth avenue and Thirteenth street, stood the brownstone mansion occupied by the mother of Thomas A. Edison. The great inventor, as everyone knows, was always at work. Whether in his laboratory or at home, his wonderful mind was always busy. So it happened that whenever Mr. Edison wanted to use a photographic dark room he was in the habit of walking over the roof to the Moreno and Lopez studio and there Mr. Prada had many an interesting chat with the famous man.

Said Mr. Prada: "Mr. Edison was experimenting at that time trying to print by electricity, using metal substances such as silver dollars in contact with bromide emulsion plates. As I understood it, he was trying to make a photographic impression of opaque objects, about the same thing that is accomplished by the X-ray today. At that time moving pictures were unknown, but I believe that it was due to this early experimenting that Mr. Edison evolved his wonderful invention of the moving picture camera and film, for shortly after he brought out his kinetoscope. I recall that when the machine was first exhibited on Broadway the subject was a hoochee-coochee dancer, and it was in the form of a slot machine run by a quarter of a dollar. Mr. Edison never had much to say, though he at that time talked Spanish quite fluently. He did all of his experimenting with his own hands and I must say he got the best possible results.

Eastman a Demonstrator.

"It was while I was at the same studio," continued Mr. Prada, "about 1884, that we used to have frequent calls from a traveling demonstrator of plates. His name was George Eastman and I shall never forget how he used to come in with a package under his arms wrapped up in newspaper. Before he would go into the dark room he would take off his good shoes, take an old pair from the parcel under his arm, and wear them into the dark room, thus avoiding staining his shoes with the protosulphate of iron which we used in our developing solution. And before going into the dark room with his old shoes he always rubbed them thoroughly with tallow. But he was a splendid salesman; a man of most pleasing personality and everybody in the trade liked him. I had to do all the interpreting for him because Moreno and Lopez couldn't talk English.

"Those of us who knew Mr. Eastman in the old days, appreciate that, if his business is one of the greatest in the world today, it is because he built it up by his own persistent and effective labor. His first plant in Rochester was a collection of small shed-like buildings. Today, Kodak Park is the most impressive manufacturing center in the country."

Moving Pictures in Cuba.

Asked as to conditions in the moving picture business in Cuba at the present time, Mr. Prada said: "The average man in the business in the United States today has altogether a wrong impression of what will go and what will not go in Cuba. Let me tell you that if I were to dare to put on my screen at the National theater pictures in such poor condition as I see in many New York houses that pretend to be first class, there would be a regular riot.

"Our shows are run by our galleries. If a poor picture is put on the screen the gallery gods will set up such a noise of whistles and shrieking that any performance would be broken up at once. We show by subject, not by reels, and we give from twenty-one to twenty-eight subjects in an evening, and in addition about twenty travel slides and two vaudeville acts. The show is divided into three sections, commencing at 8:15 and running to 11:30 or 12 o'clock. The general admission throughout the island is ten and twenty cents Spanish coin, which is about fifteen per cent less in American money. No take-up magazines are used. We run into fire proof boxes and have two operators, one to wind up while the other is showing. So far as I know there has never been a moving picture fire in Cuba. All houses have orchestras of six to eight pieces. Programs are changed daily. It takes a stock of at least $10,000 worth of films for a man to start a show in Cuba and then he must keep buying new stuff constantly. Formerly we got all of our slides from France, Italy and Spain, but nowadays we are using many song slides from the United States. There are three well established rental bureaus in Havana, and one small one. The biggest is the Havanera and carries over $40,000 of stock. In spite of this I believe there is still a big field in Cuba for an American rental service, but not with junk. About seven branches have been started in Havana, but they all brought their wornout films and not only made a dismal failure of it but put the American manufacturers in very bad repute, for not many American films in good condition have been shown to Cuban audiences.

Talking Pictures Popular.

"Talking pictures have been done in Cuba for at least three years. The 'Actualidadis' was built especially for this purpose. They use about three women and about four men and boys behind the sheet. It takes particularly with comic films but is not especially effective with dramatic stuff.

"American exhibitors seldom make good in Cuba for they do not understand our methods. They try to exhibit in American fashion and always make a failure of it. One peculiar feature of our work which would not be permitted in the United States is the running of raffles. Coupons are given with each admission and on Saturday nights there is a drawing and a piece of furniture or something like that is awarded. It is a great thing to draw the crowds. Saturdays and Sundays are the big days and Sunday is the only matinee day of the week. I should estimate that there are about 162 houses on the island averaging in quality well up with those you will find in the United States.

"I had the pleasure of assisting the operator of the Kalem Company in making some Cuban views last month and I believe that they will prove very interesting in the United States. They have many novel subjects never touched before by the moving picture camera."

Mr. Prada expects to be in the United States until the first of the year. He is accompanied by his beautiful daughter, Miss Amiee Prada.

MISS OLLIE EATON.

Miss Ollie Eaton, the star of the Van Dyke and Eaton Company, became leading woman of a repertoire organization the first season she was on the road. Her opportunity came when the leading woman of the company was taken ill and she was pressed into service in an emergency. Since that time she has continuously played leading roles and has portrayed every style of character, from a singing and dancing soubrette to the heaviest leads. Miss Eaton's favorite part is Carmen, and those who have been associated with her consider it her best work. She has played Camille a greater number of times than any other role in her extensive repertoire. Miss Eaton has seldom been seen in the lurid melodramas, as the Van Dyke and Eaton Company does not seem to have a patronage which desires that class of plays. The company caters to the down stairs, but in presenting high-class plays has always been successful in attracting large patronage to the galleries as well as the parquet.

That romance is not all on the boards was proven recently when Miss Eaton was informed that her father, whom she thought had died when she was seven years old, is still alive and residing near Ellenburg, Wash. Miss Eaton has never met her father, but will do so for the first time when her present season comes to an end.

ROWLAND & CLIFFORD'S MANY ENTERPRISES.

Ed Rowland Jr. more than Making Good This Season in a Managerial Capacity.

On the sub-title page of this issue appears the likenesses of Ed W. Rowland and Edwin Clifford and photographs of five actresses featured in productions under their management.

Messrs. Rowland & Clifford have been producing melodramas for the Stair-Havlin circuit and the better grade of one night stands for a decade past and are well known to those who keep in touch with amusement matters. In addition to the attractions now controlled by the firm the name has been in the public eye through The Game Keeper, Over Niagara Falls, and Dora Thorne. Next season the firm will offer Married in Haste in addition to the attractions which they now control. With the opening of the New National theater in Chicago Edwin Clifford will give it his personal attention and from that time on Mr. Rowland will have complete control of the attractions under the management of that firm.

Ed W. Rowland Jr., son of the senior member of the firm, is managing Thorns and Orange Blossoms this year, being his first season in that capacity. He has evidenced great ability in his new work. Cuba Niblo, who has been with the firm for five or six seasons, is the wife of W. T. Gaskill, manager of the eastern Jane Eyre. Pearl White and Dorothy Turner are featured in other companies offering Jane Eyre. Lucille Gardiner, leading woman of Thorns and Orange Blossoms, is in her first season with the firm. Pearl Evans, soubrette of The Phantom Detective, is the wife of Dave Seymour, who manages the company.

SALOME DANCE LIKE A HOOCHE COOCHE.

Boston Belles Give a Performance at Clinton, Ia., to Men and Boys.

Clinton, Ia., Dec. 13

An organization calling itself The Boston Belles blew into town December 8 and drew a large house of men and boys. A "feature" of the performance was a Salome dance, which would have answered must better to the less artistic name of hooche-cooche. The Widow's Ball (German) drew a small house Dec. 9. Lyman Howe's moving pictures did fair business 10. Honeymoon Trail delighted a fair house 11. Ellery's Band played to small business matinee and night 13. Mr. Ellery stated at the afternoon concert that the band would close after the evening concert until after the holidays when they would open at Columbus, Ohio, giving several concerts each week for several months.—PETERSON.

BOB SLEDDIN' ON TH' SNOW.

By E. Laurence Lee.

Did ye ever go a-sleddin',
A-bob sleddin' on th' snow,
When the Christmas sky's a-reddin'
With th' sun's last golden glow,
With a sweet gal settin' by yer side,
Tucked in a buff'lo robe,
An' you a-wishin' that th' ride
Would last clean 'round th' globe?

A-sleddin' to th' jingle
Jist a-glowin' with th' tingle
O' th' merry Christmas bells,
O' th' tale of joy it tells,
While the gal you love is leanin'
Kinder leanin' on yer breast,
A lean that has the meanin'
Of "I like you th' best."

A-sleddin' up to Jasper,
To 'tend th' Christmas bee,
An' back agin thro' Casper—
Gosh, that's th' ride fur me!
Fur th' road cuts thro' th' timber—
Oak timber all th' way;
Then yer whole soul jist gits limber,
'Cause of things that you cain't say.

But I said it in the timber,
N'en I ginn my gal a squeeze,
An', by jinks, she too got limber—
I wuz scart 'at she might freeze.
But her face it tuck to reddin'
As I pleaded, "Will ye, Bess"?
Hurrah, fer Christmas sleddin'
If ye'd win a sweet gal's "Yes."

THE PROGRESS AND MISSION OF MOVING PICTURES

By FRANK L. DYER

The moving picture theater, as it is known today is, in some respects, the newest form of amusement in the theatrical world, and because of its remarkable and noteworthy career, has caused both a sense of satisfaction and also a sense of possible danger in the minds of many who are interested in it. It has, however, now been in existence long enough to have a history upon which some kind of a prophesy can be based as to its possible future. At any rate, it is such a lusty youngster that THE SHOW WORLD does well to make a place for it in its Christmas Number resume of the theatrical field.

Moving pictures have, from the time when Mr. Edison first placed his kinetoscopes on the market, proved to be a drawing card. It is true that these first pictures were, as compared with our modern standards, relatively incomplete and the number of their subjects restricted. In the specific form which Mr. Edison first presented them to the world, that is, in the coin-operated machine, in which only one person could view the pictures at a time, they had necessarily a very limited field. Of course, the first thing which attracted the public was the novelty of the thing. Nothing of the kind had ever been seen, the only device which had been known before being the old whirling thaumatrope, in which carelessly drawn figures were made to go through ridiculous and unlifelike motions.

Coin-Machine Superseded.

After the novelty of Mr. Edison's first device had worn off, it was realized that the moving picture had taken a firm grasp on the public as a form of amusement, and like many other great inventions, the public enjoyed it without any further consideration of the novelty or the method by which the effect was produced. Then there appeared the projected moving pictures, which were first shown, so far as the general public were concerned, merely as an incident in a vaudeville performance. Here again, the novelty was at first the principal attraction, but the general public gradually settled down to look forward to the moving pictures as one of the important parts of any vaudeville performance in the better houses. Then, by a growth, which was slow at first, but eventually very rapid, came the establishment of those theaters which are devoted entirely to moving pictures and which the public patronizes exactly as it does any specific form of amusement house, such as vaudeville, the circus, the theater or the opera. And in these theaters, giving a complete entertainment of motion pictures only, many believe that the device has come to its own.

A Parallel in Permanence.

It does not appear to be difficult to draw a parallel between the permanent establishment of any form of amusement which is now in existence and the establishment of the moving picture theater. Vaudeville has had much the same kind of a career, from a small and insignificant beginning, as a "variety show," treated with contempt by many, to its present flourishing condition. The present three-ring circus with its permanent home in the New York Hippodrome, seems a far cry from the old English showman who traveled from town to town with his puppets, and yet, if history is questioned, it will be found that the latter was the germ of the former. This analogy and parallel seems clearly to indicate that the moving picture theater is another one of the many forms of amusement which it has been the business of the centuries to develop for the public and therefore ought not to be considered as anything but a permanence, though not necessarily, of course, in its present, or at least in all of its present, forms.

If the moving picture theater was in direct conflict at all points with some other one form of amusement, we might readily believe that there would be a life and death struggle between the two, and that one of them, which might be the moving picture theater, would succumb. But when the conditions under which the moving picture theater exists, are studied, it is found that it is filling a place heretofore unoccupied, and though it does come in contact, and possibly conflict, with some of the older forms of amusement, it does this to such a small extent that one can readily say that there need be no friction between them.

The Mission of Amusements.

All forms of amusement are designed to satisfy a craving on the part of the public, which is as old as the world, and of course, within certain limits, the wants of the public are met by a given amount of amusement, and therefore any additional competitor which comes into the field must detract from the patronage of those established before it. But the small moving picture theaters established in all of the larger cities of the country are filling in only the places unoccupied by the older and better established forms of amusement. Many a man now spends a nickel or a dime in a moving picture theater at a time when either the vaudeville or regular theaters are not open, or else at a time when he has only a few minutes to spare, which he could not therefore afford to spend in the more expensive places. Moreover, while the moving picture theaters are crowded nightly, it is anything but a correct inference to suppose that their patrons would be attending the more expensive play houses, if the cheaper substitutes were not offered. Few average Americans can afford to spend more than one evening a week at a high-class and high-priced theater, and the remaining nights of the week are the ones in which the moving picture theater, with its low-price admission, makes its appeal. It does not appear that the patronage of the high price houses is materially affected, if indeed it is affected at all, by the moving picture theater.

Where Vaudeville Harms.

So much may be said in favor of the moving picture theater in answer to the charge that it is simply a cheap form of amusement which is luring the public away from the higher price and more developed theaters. On its positive side, there can be no doubt that moving pictures are tending to raise the standard of vaudeville itself. Some moving picture theaters have attempted to put on vaudeville to supplement their pictures, but the contrast between the superb staging and really high class acting shown in the modern moving picture film and the cheap vaudeville that the average moving picture theater man is forced to use because of the low price of his admission, must result either in the raising of the standard of such vaudeville, or its utter abolition. The two cannot live side by side before an audience of average intelligence. There is no question that in the ordinary vaudeville performance, the public would prefer to see a high class, well presented moving picture, than it would a low class, unrefined vaudeville act, and since the vaudeville manager can so readily and cheaply obtain these high class pictures, there is no longer any excuse for the retention of vaudeville acts which are not up to a high standard.

FRANK L. DYER

Some Criticisms Deserved.

Like every other new thing which has had a rapid growth and has shouldered its way to popularity and not always with the greatest care as to its treatment of its neighbors, the moving picture and its promoters have made some enemies and have had some very uncomplimentary remarks made about them. These enemies are sometimes persons who have been hurt either directly or indirectly and it must be admitted that some of the criticisms of moving pictures have had a basis of truth. But the advance in the quality of the films both as to the character and staging of the plays reproduced by them and the perfection of the photography, together with the improved method in which they are shown in the theaters, has been so uniform and rapid within the past year that many criticisms which were true only a few years ago, have happily no basis whatever at the present time. The American manufacturers in particular are extremely zealous at the present time, as a rule, to eliminate any low class and vulgar subject. The care in staging, the beautiful and natural effects and the high quality of the acting of the average present day film, has never been equalled and so long as the manufacturers continue to turn out this superior quality of film, showing plays written by intelligent writers with the moving picture theater limits before them as they write, and performed by actors who are properly trained and who have a full realization of the peculiar needs of the motion picture, there can be no limit to the popularity and endurance of this young giant in the amusement world.

High Class Films Necessary.

The manufacturers are as a class studying the whole field and solicit and respond to all criticisms which have a real basis. They realize fully that the whole success of the moving picture depends primarily upon them. Without clean, attractive and well made pictures, the best efforts of the moving picture theater manager to satisfy his patrons are wasted. No matter how fine and comfortable a theater, nor how low the price of admission, the public will not long patronize, if the pictures themselves are not good. For these reasons, the manufacturers' efforts are in the direction of a more expensive and, therefore, better film.

This naturally results in the showman being obliged to pay a higher rental price for his films. The better class of exhibitors fully realize that, in order to sustain the manufacturers in their efforts, it is necessary to pay a fair rental price, and that their public is better satisfied with a few good pictures than with many poor ones. Unfortunately, however, some exhibitors, through a mistaken idea as to what is necessary to compete with their neighbors, are demanding from their exchange more and more films in their daily exchanges. In one case, which came to my knowledge, six reels were being shown daily in a nickel theater. Now it is clear that the exchange can satisfy these demands only by old and worn out subjects, and at the same time the public is being educated up to the idea that they are entitled to a performance lasting an hour or two for a nickel. Of course, such conditions are preposterous and utterly opposed to the efforts of the manufacturers to better their product, and the only remedy is a campaign of education by which such thoughtless exhibitors can be made to see that their demands are unreasonable and absolutely detrimental to the whole trade. Such education will unquestionably be brought about in time, for there is no question that the public demands quality rather than quantity, and such exhibitors as fail to realize this, will eventually be left behind in the race for patronage. Nothing would insure the speedy death of the moving picture more than an attempt on the part of the manufacturers to satisfy the call for cheap films. The public would turn from such pictures in disgust and the whole trade would speedily collapse. For these reasons, the manufacturers have determined that quality, with a reasonable price, is the desired goal and this will be the policy which will insure the continuation of the present high esteem of the public for motion pictures.

Frank L. Dyer

A SIX AND A QUARTER AGENT AND OTHER SIZES

Brains and Energy Will Win Out in The Amusement Field As Shown By The Splendid Struggle of Theatrical Leaders.—Good Men Always in Demand.

By JAMES JAY BRADY

"You are crazy, plumb crazy; you wouldn't be in this business if you weren't."

This doubtful compliment was hurled at a working mate by a circus boss in my hearing last summer.

"If I had a boy, and he went into the theatrical business, I'd choke him."

A theatrical agent with a good job made the last statement. He is a man big managers employ, and he stands away up in the esteem of his journeying brothers.

Mix in a limber gathering of the traveling fold, and, like as not, you will hear something of this pessimistic sort before you go.

To say the least, it is not flattering to a fine business, nor is it very creditable to the pride and good sense of a lot of hard working fellows.

Where in this whirling world of ours can you find work more inspiring than that which belongs to the theater. No kind of hired work pays better when there is warrant. This applies as well to the front of the foot lights as back of them. It is nothing but the airing of a low form of vanity, when a well fed and well clothed agent sputters against the show business. Put your ear over the heart of such an one, and most likely you will hear it whispering something like this:

"I know I have no kick coming from lack of a good job and good pay; but ding dang it, look at the bunch with their strong fingers on the neck of the business, giving orders, taking the profits and making the theater a bargain counter. It takes the tonic out of the work for a man of my class. Wish I had hooked up with medicine or law, or even literature, years ago. Then I would have gotten something worth while out of the use of brains."

Brains and Energy Essential.

Poor rattler, brains count everywhere. A man might have a bushel and to spare, but without the right work and faith his life would simply make the rim for a cipher. When a chap spends most of his time scanning the other fellow, who forgot himself long enough to achieve things, and therefrom gathers thorns and tears, where is the blame? If Peter hustles, and Paul don't, or Mary sews and Jane won't, whose fat will find the fire?

One must give to get in this world, and do as well as think. If one's work is right, the wage is not apt to swing far wrong. Praise, pudding and purse fatten fairly as the results of one's efforts appoint. Because the prizes of the theater seem to have fallen in the hands of those with a tincture of oriental blood in their veins, is no reason why a well balanced man should stand still and chant sorrow.

And right here is where many of the well started fall short. Their self-love makes them jealous, and they begin to make wry faces and squeak about luck and how badly things are going in the hands of the newly successful. There is not much pluck nor wit to construe from this position. Savage, Stair, Havlin, McKee, Tyler, Dingwall, Dillingham, "Billy" Brady, Conner, Whitney, Ziegfeld, Buckley, Askin—the list is too long to try to enumerate—didn't work and win with this spirit. They drew their belts tighter, and put more thought and energy into the game, jolting, tripping or cajoling those that stood in their way, as the play demanded, but with an eye and heart set upon getting on in the world. They were always primed for fight or flattery, and worked and risked morning and noon, days and nights, which carried them into importance through the changes and progress of the business. They did not knuckle nor shiver, and the Missouri method was theirs, first, last and all time. They may have been knocked down a few times, but red blood, the zest of egotism and ready condition made them immune to bruises. It is only such that earn the right to respect and victory.

JAMES JAY BRADY. Sykes Photo, Chicago.

No Excuse for the Kicker.

What earthly good is an agent who tells you yesterday was a dry bone, to-day has no warmth in its hands or feet, and to-morrow will be a grave for all high hopes? He is merely an empty teapot, steaming and rattling, but a bad bargain for anyone who pays for contents. You will find him sticking out like a sore finger in theatrical haunts of Chicago and New York.

Of course, he had the first chance at "Old Kentucky," but Dazey wanted too much advance royalty. The idea of "Ben Hur" flashed through his mind one stormy night as he was waiting at a spooky corner for a red light car. Then Joe Brooks came along and beat him to Crawfordsville. Where, oh where, would "Billy" Brady be, if it weren't for his friendly tip about "Way Down East?" He was begged to produce the play, but he never could stand for the finicky dictation of a woman author. What?—Well I guess not!

He and Broadhurst were pals in California, when the author was getting just enough from Mike Leavitt to keep soul and body from going on a strike. It was he, who took Broadhurst around when he wanted a New York standing, and gave him an introduction to the high lights of the stage and managerial guild. "A Man From Home" would never have struck fire but for this. Was it appreciated? Of course not! It was he who drilled Stair and Havlin into the fine points of the game that made the bones of the syndicate creak with terror. But for his philanthropic interest, the Shuberts would be lost sands on the shores of the theatrical sea. Him manage a theater, and have no more to say than an unskilled janitor? Not much. Yes, he could have a play house built, one of great cost and upon original lines; but, not yet, wait until the times get better and some obtrusive leaders in the business have gone to their fathers, or some other relative, in a place we don't have to live. And so he bounces around in a circle of vanity, harmlessly self-fooling, and always scratching a poor man's head. Can one wonder?

Managers Are Appreciative.

Look around for the good agent and you will find him at work, quietly and strongly. The managerial big toad takes care of that. He is a vital piece of the machinery in the smooth running of an amusement craft. No star is so great that the influence of a sensible agent is not felt and cherished. You never find this type weakly drawing attention to himself by saying the equities of life are out of kilter, and he is a tender victim. It may be stern philosophy, but the workman whose head and heart are set right rarely finds that a fair day's wage is not at his bidding at the end of a fair day's work. His ambition may be burning hot, but he does not waste its heat in idle envying. He renders such an account unto Caesar that, whatever his relation, he is honored for his strength and fidelity, and usually finds the road straight to better things. The men who do big things are made of such timber and ask no favors.

Theatrical Leaders Had Struggle.

Frohman, Erlanger and Harris know something of the undergraduate's grind in the modern school of life's work, and took their medicine like men when the fruits of struggle were wrested from them. Where would they be to-day if they laid back every time things didn't run to suit them and settled into the belief that it was a waste of time and strength to try to change the course of luck that made these occasions heavy. Well, they would be in the big chorus of the majority, who drift with the currents and thank the Lord each day that they are still running free from the rocks.

George Lederer knows what it is to be bumped, and good and plenty, but you never heard him shoot his troubles at the world, nor even spread them thickly before his friends. He has more electricity to-day than ever and a better judgment to control it. "Yours merrily," John R. Rodgers, has had several trips from the garret to the cellar of success, and to-day he is on the descending side of sixty and as full of pepper and speed as a Yale athletic letter man. Toxin Worm might tell you something, if you got him in the right mood, about the business trials of this flesh, and he is a top-notcher to-day among the theatrical agents and takes his hat off to no man servilely. A good many other strong, able, big-minded and big-hearted agents might be named, who have not always had things to suit them, but the point is made and it is not necessary.

Every man in the theatrical business who is employed as an agent, or in the circus business in the same relation, has a rare privilege for proving personal worth and is sure to be rewarded according to his deserts. The man who makes excuses for not doing things and apologizes for the position he is in, is not of much account in this guaging world.

It might be a good heart stimulant for some of the weaker followers to read the story of the success of Ringling Brothers in the most difficult of all forms of amusement.

It took twenty-five years to give them supremacy, and every day was a battle with the strong. They had hard pulling and a chilling outlook, but determination won. Now they are the monarchs of the business.

There is a lesson here for him who reads as he runs.

The long and the short of it is, men are reckoned with for what they do, not what they say in this day and generation, and none of the "doing" fellows of life squander time or energy in making faces at Fate and belittling the credit of the more fortunate. No factor in the whole run of the business has more reason, in my mind, to feel proud and ardent in his work, than a live, achieving and sincere agent.

James Jay Brady

THE ROLLER ART OF THE PAST AND THE PRESENT

Being the Recollections of a Woman Star of Those Who Glittered in the Firmament of Yesterday

By JENNIE HOUGHTON

My memory carries me back a number of years. It calls to my fancy many faces and reminds me of many names of roller stars of the yesterday.

From my own experience, and from hearsay, which goes further into the roller "craze" of years gone by, I am glad to be living in the glorious present, when rinks and skates and conditions have each reached a high state of invention and correction.

As we look at the modern rink floor, surfaced by intricate mechanism, polished to a point of reflection and built to a solidity little known to those skaters who preceded us, we should all be thankful for the progress that has been made in so short a span of time. The skates we are using, which have attained a perfection little dreamed by our predecessors, are further cause for thanksgiving that we are a part of the skating profession of the present century. The conditions under which we work; the pecuniary safety of modern contracts between managers and skaters; the order maintained in the modern rink; the lighting facilities; the heating; the dressing rooms; the higher class patronage, all combine to awaken sympathy for those sturdy pioneers who had to contend with so many difficulties of which we of today are relieved.

Some of the Pioneers.

I recall Hattie Harvey, a roller star in her day, who, after the interest in the fascinating exercise had ended, went on the stage, joining a company producing a play called "Starlight," with Vernona Jarbeau as leading woman. Hattie Harvey played the part of a boy and did a buck and wing dance. I recall entertaining her in Philadelphia, and Frank Hall, who ran the Maze in Chicago also entertained her. She later played Puck in "A Midsummer Night's Dream" at the Grand Opera House in Philadelphia, and she was, at that time, the wife of an English actor by the name of Lyons. Later she played the lunch counter girl in Hoyt's "Hole in the Ground." Adelina Patti saw her at that time and invited her to go to her Scotland castle for a visit, which she did. She never played in any company with Patti, however. Upon her return from abroad, she joined "Charlie's Aunt," which was then playing at the Standard Theater, New York (now the Manhattan). Then she had a love affair, the details of which I cannot fully recall, but I understand that Harry Woodruff and Anna Gould were somewhere mentioned in it. Hattie is now the wife of Leonard L. Hill, who owns the Madame Ruppert facial preparations. She resides in New York City.

Mabel Sylvester's Death.

Mabel Sylvester, who shone brilliantly for a time, died on a steamer en route from Australia to England, and was buried at sea. Nettie Perkins is married and resides in New Haven, Conn. Carrie Gilmore was the wife of Ed. Livsey, a famous skater, and with Dan Canary toured the country and made a great hit, and lots of money. She is now married to a well known doctor of Worcester, Mass., and gives little heed to the present day interest which the world is taking in the roller art. Ed. Livsey fell from a moving car and was killed. Jessie Darling hails from Providence, and, in the old days, her father, an artist of high merit, was her partner. He skated and drew pictures which would make Winsor McCay and Outcault look to their laurels. Miss Darling continues to take a live interest in skating today and her act marks her as a woman of wide experience in the skating field. Nellie Donegan was a pupil of Mabel Sylvester and Charlie Franks. Franks and Donegan gave exhibitions before Lillian was old enough to walk. Miss Donegan remains one of the stars of the skating firmament.

MISS JENNIE HOUGHTON

Agington Greatest Male Skater.

Bobby Agington, the greatest male skater of his time, is now in England, running a rink. Bert. C. Thayer is now on the stage. Frank Strumke is now in Australia. Prof. Kynark is now located in Buffalo, N. Y. Diacount and Lunburg are located at Taunton, Mass. Fred Billings is now a photographer at Binghampton, N. Y. Minnie Dougless is now Mrs. Curtis of Paterson, N. J. Lillie Sallew is married and lives in New York city. Minnie Drew took unto herself a husband and resides at Bridgeport, Conn. Bertie Mann is married and is a model for Redfern. Ed. Frake went in the piano business, but died two years ago. Lolla Ruggles, his partner, is Mrs. Burns of Bridgeport, Conn. Letta Page married Prof. Slivers, an English actor of note, and is lost to me now. Gertie Gould, who at one time was known as the Indian Princess, and was the partner of Harry L. Haupt, of Thomas Flyer fame, is on the stage and is with a large metropolitan company at present.

George Jackson is now one of the famous Jackson Family of bicyclists. Atkinson, of the team of (Minnie) Douglas, Atkinson and Wood, is now a practicing physician in Paterson, N. J. Mr. Wood is well to do and holds a high social position in the same city. Carrie Smith is married and also lives at Paterson, as does Ida Sherlock (now Mrs. Ely), wife of the large organ manufacturer of that place. Ellie Smith is married and also lives there. Little Tot Stanly married her step-father, a diamond merchant, a Mr. Warrell, of New York. She died a year later, 1897. The Decker Family, two brothers and a small sister, are lost to me. Fred Gibson, a pretty boy who hailed from Elmira, went to Toledo, where his mother, a church singer, married a piano manufacturer, who sent Fred to Harvard. His partner, Romey Flade, is a theatrical man.

Porter Clark, of New Haven, who was Nettie Perkins' partner, dropped out of sight. Frankie King, who skated at one time with Bobbie Wood, is running a vaudeville agency in New York. Bobbie died after a year or so in Wall street. Raymond Mayer is an inside salesman for a furniture house in New York (Ludwig Bauman).

So I might continue for page after page. The names come back to me more quickly as I wander into the labyrinth of Memory's storehouse. I have no doubt that some who have gone entirely out of the profession now wish themselves back again, entertaining with the entrancing art. I know for myself, that life has given me nothing more fascinating, more invigorating nor more profitable than the whirling wheels beneath my feet. And at this Yuletide season, I look confidently forward to many years of this joyful existance and to a great longevity to the roller art.

Jennie Houghton

FAKIRS AND FRAUDS AMONG HYPNOTISTS.

Sylvain A. Lee is So Disgusted with Conditions that He Has Quit the Road.

Richmond, Va., Dec. 15.

Sylvain A. Lee, the hypnotist, has abandoned the road, after giving exhibitions for more than twenty years in America, Europe, Asia and Africa, and opened a school of the psychic sciences in this city.

"I will never give another exhibition in a theater," he declares. "Fakirs and frauds have brought discredit upon the science of hypnotism in recent years and the public here and abroad alike regard the hypnotist in the theater as a charlatan and an imposter. The introduction of hypnotic exhibitions to the vaudeville stage is largely responsible for the ill repute of this science. The hypnotist who can give a genuine exhibition on the stage in the brief time allotted a vaudeville act does not live. As the oldest and most experienced hypnotist in America, I challenge contradiction to my assertion that every public performer now presenting a so-called demonstration of the hypnotic power on the vaudeville stage is working with fake subjects and imposing upon booking agents, managers and the public."—GOLDEN.

GAMES OF GRAFT.

THE SHOW WORLD Invites All Members of the Profession of Entertainment to Contribute to This Column—An Accepted Article Entitles the Writer to a Six Months' Subscription to THE SHOW WORLD and Permanent Membership in

THE SOCIETY OF THE STUNG.

GAME NUMBER THIRTEEN.

The "extra" load graft is almost as old as the show business, but it is often played nowadays. The property man of the traveling company must have the assistance of the stage manager of the traveling company to make it certain not to be discovered by the traveling manager. The show has four loads of scenery, baggage and props. The first one-night stand played the bill comes in for five loads and the company manager thinks he has that much, although the transfer company has hauled it in four and when the bill was paid the property man paid $20 instead of $25, but handed $2.50 of the graft to the transferman. After the first day, it is easy sailing, for the company manager always takes it for granted that there are five loads and the "props" seldom finds a transferman so scrupulous that he would not be tickled to rob the traveling manager. The property man can get $2.50 a day out of this and if he tips the stage manager a dollar a day he is still way to the good. It is the producing firm which is stung in this instance.

JAS. D. BURBRIDGE TO MANAGE ORPHEUM.

Resigns as Manager of the Duval to Take Baldwin-Melville House.

Jacksonville, Fla., Dec. 12.

James D. Burbridge, who has been prominently identified with theatrical enterprises in Jacksonville for the past twenty years, and manager of the Duval theater since its opening, has tendered his resignation as manager and will devote his entire time to the Orpheum theater in future. Mr. Burbridge has made the Duval theater what it is, and great things can be expected from him with the Orpheum.

James A. Walker, Mr. Burbridge's assitant for many years, succeeds him as manager of The Duval.

Clark's Air Dome continues to draw big crowds. The Baldwin-Melville Stock Company played "The Man on the Box" at the Orpheum to large houses the week just ending. The splendid work of the artists together with new high grade scenery cannot help but draw. The manager insists that nothing but the best is good enough in properties and scenery.

E. H. Sothern played Richard Lovelace to S. R. O. at the Duval theater Dec. 5. —DICKEY.

IMPRESSIONS OF AN AMERICAN AT LEADING FOREIGN THEATERS

By ELLEN M. SANDERS

The average American visiting a foreign theater is keenly sensitive to the unusual. The strange methods and customs that prevail, in and about the pleasure palaces, on the other side, are strange because they are new. Not that they are so different in make-up, but the general tone gives a characteristic atmosphere that leaves its mark, and stamps it as indicatively English, French, German, according to its nationality.

ELLEN M. SANDERS.

Even before entering the theater, one will discover that the bill posters have utilized the street crossings as desirable places to exhibit their announcements. Whatever the weather may be, rain or shine, the observer will notice that this unique form of publicity prevails in many parts of Europe.

Instead of going to the box office to "buy tickets for the show" you are allowed to "book your seats" for the performance. After being granted this privilege, a glance at your tickets will reveal a large, pliable piece of paper, with coupon attachments.

No Bonnets Allowed.

On one portion there is often a small notice: "No bonnets allowed." Although it is not very conspicuous, it is still a necessary command, while in many places the old fashioned idea of bonnet-wearing is still held to be quite correct,—to the general discomfort of the public.

On entering the lobby, one can not help but be very much impressed with the military aspect of the attendants, dressed as they are, in quite an array of regimentals, the coats and epaulets being very much bedecked with gilt cordings and brass buttons, and made of some striking color, that lends a decidedly gala aspect to the entrance.

With the assistance of one of these officials, you are directed to a near-by doorway, where a maiden meets you and leads the way to the seats. This maid, you discover upon entering is but one of many and each wears a uniform. These uniforms, however, are more simple in makeup, usually plain black gowns, with white caps and aprons. After the maid reaches a certain row of seats, she will smilingly tell you, "Your seats are the seventh and eighth down this row." Thanking her for the information, you begin to make your way, but are interrupted with, "Program please?" Thanking the lady again, you hear a voice that says in a "not so fast" kind of tone, "Sixpence, please."

Imagine buying a theater program in America!

Cannot Be Resold.

But you can very soon console yourself on this score, for it is something special in its way. There is a bright red label pasted over the edges, and it reads "See that this seal is unbroken." So you know that at least you are not receiving one that was used before.

If you regain your composure sufficiently and free your conscience from the "hold-up," you can calmly make your final attempt to be seated.

The seats, corresponding to our orchestra or parquet, as you know, are called "stalls," probably derived from the places that were used on the stages of the ancient theaters—the spaces that were given up to the dandies and privileged personages of the time, in order to view the performances at close range. The pit finds its place behind the "stalls."

The pit is one of the most interesting parts of the house, a relic of the days when the better seats were placed above, corresponding in position to our galleries.

People cling to the manners of their forefathers far more than we imagine, and so the seats in the pit section are unreserved. In a way it has some of the attraction of our galleries in America. More than that, it is the place where the real critics and devotees of the drama convene. Acknowledgement from this quarter is always very much appreciated by the artists.

Audience Is Attentive.

When the play has started, the attention of the audience is very impressive—the silent approval of all that is done, with little or no demonstration—until the fall of the curtain.

In some places, especially the rural districts, there is always a voice from the gallery. There is a sanction or disapproval of the play which is loudly proclaimed, with vociferous calls and howls. It is here the "gallery gods" indicate the success or failure of a play.

Between the acts, the promenade is quite a function. This is especially true of the theaters on the continent. Friend visits friend, refreshments are served by the attendants and there exists a general tone of a reception or social affair throughout the audience. In Great Britain this custom is not quite so prevalent but the inevitable cup of tea is very much in evidence and apparently enjoyed by all.

The music at the English theaters was noticeably fine at most of the playhouses, and proves that the English, although they have been severely criticised on musical grounds, are a music-loving, if not a musical race. And almost every number is deservedly applauded.

No theater is complete without its royal box. The patronage of the royal party at a play serves as the best kind of approval for the public. The royal box is the first one at the left next the stage and is more luxuriantly fitted than the remainder of the house. In fact, the theaters in general, are most comfortable.

The unreserved portion of the house is always a significant point of interest. When a play is popular the demand far exceeds the supply and is only augmented by the anxious ones coming early to avoid the rush and waiting in line before the doors are opened. This, to me, is the most remarkable difference between the theaters abroad and those at home. The complacent, resigned and patient pleasure seekers will stand, perhaps hours, in calm endeavor, waiting to be admitted.

Some Waits, Historical.

Some of these waits have been historical. On one occasion, within the lifetime of a present critic, the people waited in line all one night and a day. Refreshments were served to them, stools and pillows were rented or sold and the price was none too great to see their favorite star, Miss Farrell.

There is no such thing as "all seats reserved," and the old custom is clung to with a kind of a superstitious inclination.

The actor of today has a higher rung on the social ladder than ever before. He is recognized as an equal in the best circles and has earned a deserved place in the field of professional effort. He has striven to attain that place and has proved that the art of acting is the culmination of music, art and literature. So he has gained his position here as well as in other parts of the world.

As far as the attitude of the common people to the stage is concerned, it is almost a religious duty to see the plays as they come and go. Their devotion to the drama itself, repays them for all the inconveniences and obstacles that they must necessarily surmount, in order to reap its glories.

The impressions one acquires have one great message for the observer. If he inquires into any of the unique or quaint ways that prevail, he will learn that all of them have come down through a long series of changes and are accepted with the modifications of the present time. What are looked upon as peculiarities are only differences,—after all.

WHITE CITY, CHICAGO, TO BE QUEEN OF WESTERN PARKS

By MORRIS BEIFELD

The coming season will mark the fifth year of White City. We have not swerved from the policy inaugurated in the initial year, and all attractions and enterprises which have appeared have been strictly high class, and wholly free from questionable features. Everything, to have a place, must be of character which would permit a discussion of details in the home, and at the fireside of every Chicago family. Every entertainment feature must be new and up-to-date, yet devoid of opportunities for criticism.

The tremendous success of White City attracted the purveyors of amusement not only in this country but abroad, and we have been besieged by an army of men offering all sorts of amusement devices for installation in our grounds.

Keen discrimination has been exercised in the selection of our attractions, many of which have been presented to the public at tremendous cost. We have striven to have something to interest every man, woman and child who entered our gates, and that we have succeeded, is proven by the statistics we have collected, showing that the per capita amount spent in White City is greater than any other park.

Riding Devices Popular.

For instance, take the riding devices, which include the Scenic Railway, Figure 8, Great Coaster, Canals of Venice, Social Whirl, Miniature Railway, Merry-Go-Round, Double Whirl, and Chutes. The child, the youth, the grown-ups and aged can find a ride to their liking.

We use the same principle in making up our list of other attractions, and have the spectacular, the educational, the unique, and the comical, all high-class, and with drawing powers.

For the coming year we contemplate opening our south block, containing about ten acres, in which we shall, among other things, install at least two large riding devices of a racing nature. We have already closed a contract for a racing coaster, to cost $50,000 and are open for another.

We shall, as usual, have a large spectacular feature show. Last year we had the County Fair, and are now considering several things to take its place.

A radical change will be made in the character of the music. We have already arranged for a White City Band, under the direction of a well known leader, to remain through the season. The men are all high-class musicians, and will entertain our patrons with better music than is furnished by any traveling band in the market. Ballets and scenic productions will be presented in connection with the music, and altogether it will be an innovation in the line of free music.

The band shell, which is one of the best in the country, will be enlarged, and the plazza improved by terracing it from the band stand, the extreme back seats being elevated about six feet. This will permit a good view to everybody sitting in the plaza.

Vaudeville Is Popular.

The vaudeville theater has proven very popular, and the attendance has been large. We shall engage well known performers next year, presenting the same character of bill as the high-priced vaudeville theaters.

The ballroom will remain in operation. It has a steady clientele of those who appreciate good music and a perfect floor in the largest and best conducted ballroom in the country.

Extensive improvements will be made in the restaurant, and it will probably be run on a popular basis, as far as price is concerned. The same high standard of excellence will be maintained in service and quality, under the supervision of Mr. Eugene Beifeld.

Our experience has been that our own concessions are attractive, because we personally superintend every detail, indeed we are practically running all the concessions.

The season just closed has been eminently satisfactory from a financial standpoint, the attendance being as large as the previous year. The efficiency of our force, and the safety of everything on the grounds is strikingly demonstrated by the fact that we had but a few minor accidents, and no fatalities.

The high calibre of White City is attested by the fact that since its construction on the site of a cabbage patch that portion of the city has been improved amazingly, and the vicinity is now one of the most desirable residence sections of Chicago. This proves beyond a doubt that the usual objection to an amusement park does not apply to Chicago's favorite amusement resort, the character of which attracts people of refinement and intelligence.

We look forward to a most profitable season next year. With 24 acres of the best attractions in the world, White City will blaze forth with doubled brilliancy, a palace of mirth and entertainment, and the pride of the Windy City.—MORRIS BEIFELD, Vice-president.

Lotta Marie Akass.

Manager J. J. Murdock is congratulating himself upon the engagement of a woman, Lotta Marie Akass, as his assistant manager. He contributes much of the success of his novel adventure, the Olympic Music Hall, to her capable executive ability.

LOTTA MARIE AKASS.

PHOTOGRAPHS AND DESIGN, COURTESY OF CLARENCE E. RUNEY.

CLEANLINESS THE KEYNOTE OF CARNIVAL SUCCESS

Able Lieutenants, Honest Publicity and Sanitary Equipment Are Important Contributive Factors to the Welfare of the Best Organizations

By COL. CHARLES W. PARKER

While in Chicago recently, attending the meeting of the American Association of Fairs and Expositions at the Auditorium, Chicago, Colonel Charles W. Parker, known as "America's Amusement King," was a caller at the general offices of THE SHOW WORLD.

As the manufacturer of amusement devices, and the owner of carnival companies bearing his name, Colonel Parker practically revolutionized the carnival business, and not only lifted this branch of amusement endeavor to a high plane, but purged it of existing evils which had militated against its complete success, and for a time threatened its extinction. It was but natural, therefore, that a representative of THE SHOW WORLD should ask him the methods he had used to accomplish this end, and he replied:

"The fact that I was the manufacturer of amusement devices was of great help to me, as I did not have to depend upon other manufacturers or the whims of promoters.

"Another thing was the calibre of my men. All great generals owe their fame to a large extent, to the work of their lieutenants. You can map out a campaign, but to have it carried out you must have people you can depend upon. Without his marshals Napoleon would not now occupy such a prominent position in the history of the world. The late James A. Bailey recognized this, and the Greatest Show on Earth owed much of its success to the co-operation of the department heads.

Importance of Selecting Men.

"I have always been very careful in the selection of men for executive positions, in spite of which I have been disappointed on several occasions. To err is but human, and it would be surprising indeed were I not to have experienced set-backs. However, I believe that success lies not so much in not making mistakes, but by profiting by them, and preventing a recurrence.

"The ups and downs of the carnival business are many and varied, and to fully explain them would take more time than I can devote today.

"It has been an up-hill proposition for us to push our way into territory where opposition has always been great, but after getting in and demonstrating the merit of our attractions, we have had no trouble whatever in closing up contracts for ensueing years.

"Of course the proprietor of a carnival who cannot be personally on the field of operation must depend to a large extent upon the ability and integrity of his representatives.

"I have a number of rules which my managers must live up to, among them being, never to cancel a contract, never to make a promise that could not be kept, and to deliver the goods contracted. Whenever possible, I like to have those figuring with us visit our shows to see for themselves the excellence of the attractions. This usually kills an opposition with nothing but a bunch of handbills and unlimited promises which they cannot fill.

Graft Eliminated.

"I have always hated graft, and will not countenance any questionable practices with any of my enterprises. That policy, of course, has helped me win.

"I find that the carnival business is a splendid medium for placing devices with amusement parks. They attract the attention of park men, and our apparatus is in nearly all of the larger resorts of America, and I find an ever-growing demand in this field.

"In spite of the croakings of pessimists who declare that the carnival business is soon to be a thing of the past, I believe it will continue and grow stronger. There is no doubt in my mind about it. I have more than $500,000 invested in carnival paraphernalia which is absolutely useless in any other branch of entertainment, and I am about to put on the road two of the biggest carnival shows ever seen."

"Why are you only putting out two shows?" Colonel Parker was asked.

"Because I cannot get competent men to handle more of them," he replied. "My No. 1 and 2 shows broke all previous records this year, and heretofore I have had five shows on the road; but the supply of competent managerial timber is growing less and less, it would seem, and rather than jeapordize my standing, and taking chances of losing thousands of dollars with three or four badly managed shows, I am going to confine my operations to two first-class aggregations. One will be transported on thirty cars and the other on thirty-five.

COLONEL CHARLES W. PARKER

Commends the Association

"I was much pleased at the action of the Am. Association of Fairs and Expositions against objectionable attractions, "Men Only" shows, lewd dances, etc., as it is in keeping with the policy I have followed since I went in the carnival business. It would seem that a moral uplift is spreading in the show business.

"One thing that has hurt the carnival business is exaggeration on the part of promoters, causing disappointment when the show reaches town. It is very annoying for business men to guarantee a generous bonus to a carnival, only to find on the opening day that the promises made by the general agent or promoter have failed to be kept.

"For example: I received a communication from one of the high officials of one of the largest fairs in the South, stating that they had given a liberal bonus to a certain amusement company that the promoter had said would occupy a train of twenty cars, with beautiful wagon fronts, etc., and that this company came in with sixteen cast-off 'rag' front shows that were the limit, and adding, 'What a good show could have done at our fair is problematical.' I receive a great many letters from disappointed committees on account of misrepresentation, promising to use the Parker shows at the next fair.

"My advice to committees is, where there is any doubt as to the caliber of the show, to make it a point to see the company they are figuring with. While it is true that many have not the time to make a personal investigation, they should be interested enough to appoint a competent and reliable man to do so."

Films a Good Feature.

"Do you utilize moving picture shows with your carnivals?"

"We find that the responsible moving picture men who have been connected with us have always pleased the public, and consequently have met with success. I have had men arrange to come on to my show who claimed they had the latest and best subjects, however, after exhibiting them we discovered that they had nothing but old, worn-out film, and were compelled to close them."

In regard to the impression which seems to be prevalent in amusement circles that railroads do not care to co-operate with carnival companies, Mr. Parker said:

"I have never experienced any trouble in this direction. I have heard complaints, however, in railroad offices, that the usual run of shows lay on the side tracks for a long period, and do not have sanitary accommodations which all well regulated shows should have. Our equipment is all up-to-date, and the sanitary arrangements are perfect. Many carnival trains will not stand inspection, and it is only natural that the railroads should not be inclined to handle them. Besides, defective equipment is liable to cause accidents.

"We build our own equipment at the Abilene shops, and know the extreme necessity of having every portion of our train in apple-pie order, and everything is thoroughly inspected. Good carnival shows will find the railroads ever ready to handle them, just as they are more than anxious to secure any business of a first-class nature.

"The success of a carnival company undoubtedly depends, to a more or less degree, upon the impression made in the communities visited by promoters and advance billing staff. You cannot expect an organization that pretends to be a carnival to make much of a noise if its advance billing can be carried under the arm of a promoter.

Advertising a Necessity.

"It is just as necessary to advertise a carnival as a big circus, and committees make a mistake in letting companies come in that do not carry a line of paper, or put up lithographs. The money saved by cheap billing is false economy. Many promoters are able to give amusement committees ten or fifteen percent more on the gross through the saving made by cheap billing, but it is a mistaken idea. Committees should insist upon the carnival company billing with its own special paper in a representative manner.

"Good billing will turn over more money in receipts than cheap billing, and naturally it costs the carnival company more. My two companies this year will have an advance car with a staff of bill posters and lithographers, etc. This will be an innovation in the carnival world, and one that should prove profitable for all concerned.

"It may not be amiss at this time to inform you that I will present attractions with my shows that have never appeared in the carnival business. I have sent my general manager, Con T. Kennedy, to New York on a six to eight week tour to close contracts, but I am not ready to announce the nature of these attractions at this time. After finishing his business in New York Mr. Kennedy will sail for Europe in quest of clean foreign novelties.

"Success will follow a clean, up-to-date, properly managed and well advertised organization, just as surely as failure awaits the one depending upon fakes and questionable features for its livelihood."

Too Many Players.

Al Woods, says the New York Telegraph, returned a manuscript to an eager author.

"Don't you like the play?" demanded the author.

"Naw, I think it's rotten," replied Woods.

"Well, didn't you like the climaxes of the first and third acts?"

"Didn't read that far," said Woods.

"Well, for heaven's sake," demanded the author, "how far did you read?"

"Only the first page," answered Woods; "and I didn't exactly read that. I counted up the cast and found that it would require seventeen people."

Rare Epitaph for an Actor.

"And what," asked one of the once famous actor's friends as he bent beside his bed, "would you like to have carved on your tombstone? Is there not some sentiment which you wish to have used as your epitaph?"

"Yes," the dying man replied. "Let it be this: 'It never was necessary to give him a benefit.'"

GETTING A BIG CIRCUS READY FOR THE SEASON

By TOM NORTH

A big circus in its winter quarters getting ready for the road is a creature of incessant activities. To the performer and circus hands it means hard work and plenty of it. To the animals it means constant scrubbing, washing and systematic drilling.

Preparing a big circus for a season's tour is no small undertaking.

One realizes this more fully when he has the leisure to observe the concerted movements of every man, woman, child and beast on the farm where the circus "winters."

The preliminary work begins with the first hint of spring. First of all, when the Johnny jump-ups begin to peep out from the dead twigs on the southern slopes, the animals that have been largely left to themselves in their big barn during the cold months become the objects of more careful attention. Their daily ration is increased and occasionally they are let out, one at a time, and made to perform their old-time stunts before their trainers. At first this is done only now and then to keep them in practice. But, beginning a few weeks before the close of the winter vacation, they are made to "work out" twice each day.

Dog Soap for Roaring Lions.

Lions, tigers, hyenas, leopards and wolves are given occasional baths, dog soap being used on them. Then, to the crack of the keepers' whip, they are thoroughly dried off. And it does not look exactly like a Sunday school picnic when one of these savage brutes is being given a dog soap bath.

Snarling and roaring the beast is lariated and pulled close to the bar of his cage. While two or more men hold his head against the iron sides another man steps inside with a bucket of hot water, a bar of dog soap and a brush. For five or ten minutes that lion or tiger or whatever he happens to be, makes the air hideous with his noise, but he is scrubbed much like the youngster in the old time soap advertisement that bore the legend, "You Dirty Boy," beneath it. Then, half frightened he is driven from the cage and made to scamper before the whips, around and around the big barn until he is no longer wet. Not until then is he allowed to enter the cage. Dangeous as the work may seem it is said that very few attendants have been injured while preparing the animals for a season on the road. There is safety in numbers when handling wild beasts, as in other dangerous undertakings.

It is usually three or four men against one tiger or lion. Struggle as he may his ropes hold him in place and when he is turned loose he is thoroughly cowed. One man can drive him anywhere by cracking a whip in his direction.

The monkeys do not always enjoy their baths, but a flea clings to a simian with a tenacity of true love seldom heard outside of romantic fiction. For this reason "Old Mister Monk" is compelled to undergo a particularly thorough scrubbing.

Camels are tractable in their obedience to stable rules. The ship of the desert is a cleanly animal. He requires little care and does not object to a bath.

"Uncle Pachyderm," the big elephant, likes water. Inside or out, an elephant seems always possessed of a thirst. And the story of how he is prepared for the road is an interesting one.

Standing near the large heater in the center of the animals' winter quarters, the elephants trumpet expectantly as attendants come running with ladder, buckets, sponges, pumice stone and Neats foot oil. The elephant "who has been there before" knows what is in store for him and he is pleased. During the winter his thick skin has grown rough and dusty and he knows the bath will put an end to that condition of affairs.

A hose is turned on him; brushes, their stiff fibers sounding like a street sweeper as they move along his sides and back, are wielded with no gentle hand. Then, when the worst is off, the pumice stone is brought into use. His back is scrubbed with the stone the same as a floor is scrubbed with sand-soap.

This operation often lasts several hours. When it is finished the elephant is as smooth as a piece of sculpture. Another going over, however, is awaiting him; this time with oil. He is anointed from head to foot and the polishing process is continued until he glistens, when he is led into the sunlight, the Beau Brummel of the show.

The ring stock also receive special attention at this time of the year. These are the animals that appear in the ring during the performances. Aside from the trick animals, there are many horses used as mounts by men and women performers. The "resin-backs" are the horses that gallop around while the riders stand up, turn somersaults and perform various other feats. This is how they get the name "resin-back."

Making a "Resin-Back."

Every morning the grooms take small cloth bags of resin and thoroughly "dust" the sides and backs of the horses. With this highly adhesive substance rubbed into the coat of a horse it is almost impossible for a rider to slip from his or her position. For bareback riding white horses are generally chosen because the resin cannot be detected on account of the color.

It is not generally known that horses are fond of raw eggs, except among circus men. For several weeks before the opening of a season the horses that are to carry the gaily comparisoned knights and ladies in the big street parades are fed from six to fifteen eggs at each meal. This is done to give a glossy coat, and is a much more satisfactory treatment than constant currying and rubbing. Sometimes the animals eat the eggs and refuse oats and corn, so fond are they of the odd diet.

The work animals of the show begin to receive their annual spring cleaning at about the same time the other beasts are being made ready for the road. Every horse used in drawing heavy loads, while loading or unloading, or in the parade, is given special attention, so his winter coat will be shed by the time the show departs for the season.

MARTIN BECK

While all these preparations have been going on the circus blacksmith has been busy. Everywhere are repairs to be made. A broken rod here, a loose tire there, must be looked to. The horseshoer is also busy from morning to night. Down on the railroad tracks, where stand the show's private cars, carpenters are hammering and sawing, changing the interior of the coaches and rearranging the animal cars.

A force of perhaps twenty-five painters is kept busy for a week before the season opens. Each car belonging to the circus is newly painted and lettered. The parade wagons, from the band wagon, the Ben Hur chariot and Mother Goose conveyance, receive a new coat, and the steam caliope looks like it did when it first entered the business.

Without counting the horses with the big show, there are perhaps 500 animals to feed. These include everything from a tiny monkey to the ponderous elephant that is now earning his salt by pushing a big load of hay about the circus lot. The elephant always helps load and unload the show. When a circus is getting ready for the road he is a handy helper in the heavy work.

In the big drying rooms at the circus barn the parade vehicles and the circus seats are being dried after their new coat of paint has been applied. There are about 350 vehicles in all, some of them useful, some ornamental, and some both. Many a gaudily painted wagon with a huge mirror on its sides is used for nothing more interesting than as a receptacle for canvas or tent stakes. Iron bars on the windows don't always indicate that there is a ferocious beast within. The wagons are kept in a large barn with the temperature at a certain degree during winter and they come out sleek and shining in the spring. The heat is kept up by means of large stoves placed in different parts of the building.

The People of the Show.

During the first week of "assembly" the performers arrive at the winter quarters, where a commodious hotel is provided at the expense of the management. New acts are decided upon, and indoor rehearsals are in order. The large tanbark arena in the big barn adjoining the ring stock barn is frequented by the bareback riders and there the horses are taught to cake-walk to the new airs which will be played by the circus bands during the coming season. The bands are kept busy practicing, while the horses are learning the difference between the old tunes and the new.

The general "full company" rehearsal is carried through daily exactly as the show will be given each day during the season. A signal is given, the grand entry is made, the bands play from that time until the end of the grand concerts, not one feature is omitted.

Outside the big tent the sideshow orators are barking away merrily, the organ-like music is heard behind walls of the small "black-tops," where can be seen banners announcing that the most marvelous curiosities on this or any other planet can be seen for a dime, ten cents. Even the big parade is rehearsed thoroughly. The bands are there, the animals in line, and as the "Grand and Glittering Pageant, Resplendent in Oriental Beauty," sweeps around the track one finds himself deginning to realize it is like a real circus and no mistake. The only difference is that no crowds are looking on.

The circus cook tent is in service long before time for the show to leave its winter quarters. The head cook with his force of perhaps ten or more helpers knows just how much to order and have in readiness at meal time. There are between 800 and 900 mouths to feed each meal and the contract for feeding the show is one of great importance. The dining room, or rather the dining tent, is another place where system is everything. Here a force of waiters, from fifteen to thirty in number, hurries back and forth from the cook tent, bearing large trays of food. And it may be truly said that the circus employe lives on the best. The hotels in the cities and towns visited by him have nothing to tempt him from the dining tent of his own show.

At night the "restaurant" and the restaurant car are busy. The restaurant is a small canvas covered place, much like a chili stand or a hot tomale kitchen. Here sandwiches and like forms of food are sold to circus men while the show is being loaded on the cars each night. After the trains take the road, each section contains a restaurant car and the circus performer may order a meal at any time while riding along towards "tomorrow's" town.

Every department of the circus must be in perfect working order before the word is given for departure. The big canvas is unloaded from the train for the last time, and is soon an immense tent, with colors flying from every flag pole. The side shows are set up and, realizing that this is to be the last rehearsal, the men work with added vim. The parade is given and the bands play madly. Then the performance is gone through with. As soon as a piece of "property" is no longer needed, it is seized and loaded on the train in the exact spot it will occupy every day during the season. Within a few minutes after the "grand concert" has ended the big tent is once more in the car provided for it, the animals, seats and wagons are loaded, and the trains are ready for delivery to the railroad.

A final inspection by the circus trainmaster and the three or perhaps four sections are on the move. In the railroad yards a final examination is made by railroad car inspectors. Then:

"All ready!" The rehearsal is all over. It is no longer play, but real work. Another summer season has begun.—TOM NORTH.

CHICAGO PICTURE OPERATORS BACKED BY CITY

By CHARLES D. O'NEILL

The council of the city of Chicago passed an ordinance on Oct. 5, 1908, providing for a board of examiners to pass upon the competency of all persons desiring to operate moving picture machines, within the corporate limits, in places of amusement paying a prescribed license fee. William H. Havill, James W. Sloneker and Walter P. Stuart were appointed as such board, Mr. Havill being the president.

The headquarters of the board of examiners is at 107 E. Madison street, where application should be made for examination. The license fee is $10.00. Since the board entered upon its official duties the members have worked day and night. They occupy a front rank as practical electricians affiliated with the moving picture industry, and the city of Chicago and Mayor Fred A. Busse are to be congratulated in selecting men of such high caliber, who are sure to perform their duties in a conscientious manner. For the benefit of the moving picture operators President Havill gives the following advice:

Initiative Desirable.

"Initiative is the willingness and ability of an operator to do things outside of his routine work, to look for opportunities and help the theater manager to improve the business at every opportunity.

"Besides honesty, ability and industry, the moving picture operator should have initiative. There are many opportunities for him to rise if he will exercise it, as it is sure to attract the favorable attention of his superiors.

"Look over your work carefully and try to devise some plan to increase your efficiency and lessen the expense in your department. Avoid making blunders. Do not take advantage of the manager, as he is liable to replace you with a trustworthy man. Keep your eyes open and pay strict attention to your work. Carry out to the letter the directions given you, and remember that the addition of initiative to your make-up will carry you to the front.

JAMES W. SLONEKER.

Avoid Argument.

"There is a difference between argument and reason. Argument is a footless proposition, infinitely more so if with those of less mental caliber than your own. In proportion as a man is ignorant he makes up a perversity and lack of analytical ability. Don't stoop to contend with those who have no standing, mentally or morally, as it is a waste of time.

"If you desire to change a man's opinion study the ground carefully; state your points with preciseness; analyze every phase of the situation; get on common ground, on which you both agree, and take up the points first on which there is little difference of opinion. State facts plainly so the truth will be self-ecident.

Keep Your Promises.

"When you make promises regarding dates make a memorandum of it and keep it. When you promise to meet a man it is as important as promising to pay him money, as in either instance you are in the man's debt and the obligation is not canceled until the debt is paid or until the promise is fulfilled.

"A man may be worth a million, but if he breaks his promises regarding payment of moneys or fulfillment of contracts he will soon find that those who deal with him will insist on cash transactions.

"Keeping promises is the basis of credit, and if you never break your word you will need little persuasion to get the credit man's O. K. The business world places much confidence in promises. The United States government issues bank notes which are promises to pay. A man that breaks his promises will break his business.

Keep Your Friends.

"Real friends are few and far between, and are never determined until they have been put to the test. In time of affliction, or business reverses; when the dark clouds hang over us; when stormy seas are about to swamp us; when we need help—then is the time we find our true friends.

"We often hear the word 'friend' used instead of 'acquaintance.' The word friend' has been greatly abused around places of gaiety. Friendship is not born in a day, and there is no friend like the old one of your youth, who has proven his worth. Genuine friendship is such a rare jewel that it should be carefully nurtured, for broken friendship is a source of grief.

WILLIAM H. HAVILL.

Always Catching Up.

"The majority of people in the business world seem to be engaged in catching up, and nearly every one is a little behind in the matter of finances. As soon as one gets across the stream and on dry land, and has his bills all paid, he takes on new responsibilities and obligations. This catching up is a hard game.

"When an employe of a place of amusement receives $50 a month and is owing $75 he is working at catching up. He figures that if he only got $75 a month he could catch up. But when he gets $75, instead of applying the extra $25 to catching up he increases his expenditures, and continues in debt.

"Keep out of debt, and do not incur any obligations you cannot meet.

Discretion Necessary.

"When a stranger offers to let you in on the ground floor of a good thing you may be sure there is a string to his proposition. The string usually is that he is looking out for himself instead of for you. Don't bite at the alleged opportunity to get something for nothing. The world is mercenary, and the more tempting the proposition looks, the bigger the string.

"Don't decide on important matters hastily. Don't get tied up in big contracts with strangers until you have found every strand of the string. Don't be too suspicious, but remember that it pays to be conservative. Sometimes the string is legitimate; you should not look upon every man with a proposition as trying to take advantage of you, but there is a string to every proposition and you must find the string before you close the deal.

Precedent.

"Precedent has caused many failures. We refuse, at times, to make a bold move and inaugurate a new system because we dislike breaking the barriers of precedent. Conditions change, and should be met. If you have the precedent habit it is an admission that you have not the brains to originate.

"Remember the fable of the donkey who eked a bare existence on scanty vegetation, and envied the lion comfortably eating his prey? The donkey found a dead lion and covered himself with the skin, hoping in this way to catch game as the lion did. The donkey sallied forth, but met with miserable success. He had copied the lion so far as physical appearances went, but did not have the intelligence or stength of the lion.

"Columbus, Marconi, Edison, Stevenson, Newton, Fulton and hundreds of other originators would never have won fame had they followed precedent. They required strong courage to break away from accepted methods. Each of these men was told that the things they accomplished were impossible. Business men who throw aside precedent are more apt to succeed, as they exercise originality instead of the ability to copy.

Don't Overlook Honesty.

"The axiom that 'honesty is the best policy' is as old as the hills, and if it were not good it would not have obtained so long.

"No man can succeed permanently who is dishonest in his practices. The successful moving picture dealer today is the one who practices honesty in all his dealings. Honesty begets honesty. The man who is honest with his fellowmen gets honest treatment at the hands of others.

"Honesty is the best advertiser a man can have. It is the road to wealth, and while the profits of an honest business are slow, the foundation is substantial and it is bound to last.

Backbone or Wishbone?

"In proportion as a man's backbone weakens his wishbone seems to develop. The $10-a-week man spends his time saying, 'I wish I had the luck some people have;' 'I wish I had this place,' and 'I wish I had that job.' He is ever wishing.

"If you use your wishbone all the time it will develop into huge proportions. On the other hand, if we develop our backbone we will not have much occasion to use the wishbone. Brace up, stand erect, strengthen your backbone, and with it your jawbone. Say, 'I will,' instead of 'I wish.' The world bestows her prizes on men with backbone and the blanks on those who use their wishbone.

Things to Remember.

"Be earnest. Half-heartedness will not accomplish one-half as much as whole-heartedness.

"Be honest. You must be straight as an arrow to hit the mark of success.

"Be watchful. Watch out and watch in, and do not let opportunity slip by unnoticed.

"Be considerate. Consideration is a characteristic that will win friends, and make your path easier.

"Be amiable. An unpleasant individual may pass by on the other side without being invited to join the crowd. All the world appreciates amiability."

LATE M. P. NOTES.

Pottsville, Pa.—E. P. Jephcott of Scranton is now managing the Family theater here, succeeding Manager Kob-

WALTER P. STUART.

laugh, who is giving his entire attention to the general management of the houses of the circuit.

Muscatine, Ia.—The Colonial theater has been greatly improved since it came under new management.

Marietta, Ohio.—The Orpheum moving picture theater was damaged by fire.

Flanagan, Ill.—A new moving picture theater is to be opened in the Knights of Pythias hall.

Malvern, Iowa.—E. C. Graves has purchased the interest of his partner, Mr. Bingaman, in the moving picture theater, and is now sole proprietor.

Bellingham, Wash.—E. Friend will open a moving picture show at 604 West Holly street.

Grand Rapids, Mich.—The new vaudeville theater, which is being erected by the Davis-Churchill circuit on North Market street, will be known as the Temple theater.

St. Charles, Ill.—Mr. John Bogart will open a moving picture theater on West Main street.

Findlay, Ohio.—H. B. Clark has purchased the Dreamland theater on Washington street from R. S. Rust, and taken possession.

York, Pa.—Louis Fox of Baltimore and Arno Heller of this city have purchased the Casino moving picture theater on East Market street and will soon take possession.

Indiana Harbor, Ind.—Julius Cohen has leased his new building on Michigan avenue to George Brandt, who will install a moving picture show in it.

Geneva, Ill.—Axel Lindo is making arrangements to open a new moving picture theater on West State street.

North Baltimore, Ohio.—Mr. Huddle has bought the Palace theatorium and taken possession.

Oil City, Pa.—Frazier & McCullough, owners of the Orpheum vaudeville on Seneca street, have purchased the site of the theater from Thomas Anderson and are having plans drawn for a vaudeville theater.

WOMAN AND HER WORK AS PUBLICIST, CRITIC AND MANAGER

By WILL REED DUNROY

Hats off to women press agents. They have arrived in Chicago, and what is more, they seem likely to remain here as a permanent feature of the theatrical world.

Several years ago, women were employed in New York, to do the touting for certain attractions. By and by they started out on the road and the novelty of the thing attracted wide attention. After that they seemed to fade and vanish away, and men once more usurped them in this rough and arduous field of endeavor, for to tell the truth, the life of the press agent is not an easy one. It is not a path strewn with roses, highballs and smiles, but an uphill road, full of rocks and bumps, thorns and pitfalls.

It is a feverish existence at most, and the successful agent is in a high state of excitement all the time. He is up late at night, always racking his brain for a "story" and he haunts the newspaper offices with a persistency that should bring a greater reward than it does, although there are some press agents who get salaries instead of wages.

Once upon a time an astute manager, bethought him that it would be a splendid idea to send out a handsome, stylishly dressed young woman to herald his show. Said he to himself, "I am sure every dramatic editor in the land will sit up and take notice. When this fair young woman creature with perfume of violets floats into the room and throws a few languishing glances at them, they will all fall over each other to print her articles, stories and squibs and she will be able to monopolize all the dramatic pages." But alas! such was not the case. A few there were who fell victims to the siren of publicity, but for the most part, they were as adamant, and the lady press agent was only a novelty and nothing more.

Brilliant Women Enter Field.

In the course of time some really brilliant women; women with business sense; women who could write and knew the newspaper game, entered the field, and then managers began to see results. Such women as Mrs. Hardy, who, by the way, was the general press representative for the Messrs. Shubert, between the time Channing Pollock ceased and Henry Edward Warner began, took up the work and they made a success of it.

Mrs. Hardy is acquainted with newspaper work, and what is more, she knows the "show" business, as it is called along the rialto. Not only was she able to "plant" good stories in the newspapers, but she was able to prepare heavy ammunition for the magazines and her success was pronounced. During the time she occupied the head and front position with the Shuberts, she did some very creditable work, but it was soon made patent that the task was far too hard and too arduous for a woman, and Henry Edward Warner was put in charge, and kept there until A. Toxin Worm was brought to New York, and installed where he now presides.

Channing Pollock, who once wrote a "piece" for a magazine in which he paraphrased the psalmist who has it: "I said in my haste, all men are liars," and remarked that all press agents were liars, married a press agent. She was known as Anna Marble before she added the Pollock to her name. Mr. Pollock's article was the means of getting a nice lot of publicity for several theatrical managers, for press agents from all quarters arose, and disputed the writer and in so doing managed to get the names of their particular attractions in print. Miss Marble made her debut as the publicity promoter for Hammerstein's Victoria, in New York. She did some very good work for this house and was for one season the press agent for Oscar Hammerstein's grand opera, where her work was brilliant. Miss Marble, after she had become Mrs. Pollock, was in advance of Mme. Alla Nazimova, and it was through her efficient work that this Russian star became so widely and well known. Mrs. Pollock writes verses which now and again are printed in the popular magazines, and Mr. Pollock helps keep the pot boiling with royalties from plays, with checks from magazines and with other revenues from his pen. Between the two, they have managed to purchase a beautiful country home near New York, where they are very, very happy. Pretty good for Ananiases, don't you think?

Marie Fitzgerald Successful.

Marie Fitzgerald is the name of another press agent, who has gained a firm foothold on the ladder of success by her intelligent activities. Miss Fitzgerald is engaged in exploiting the Percy Williams' attractions in New York, and she has charmed the birds of success to alight on many banners by her vigorous and magnetic personality, her ability for hard work, and her good, wholesome common sense. From time to time there have been other women in New York who have devoted their attention to the publicity end of the theatrical business with more or less success. In Chicago, until quite recently we have not had opportunity of seeing the woman press agent. She has been a rara avis, who seldom if ever invaded the chill and forbidding precincts of the dramatic editors.

But all things come to him and to her who waits, and just now the woman press agent is quite in evidence. When John J. Murdock took over the Olympic theater, and transformed it into a rose bower of a music hall, he bethought him that it might not be a bad idea to have a woman press agent. Nellie Revelle, a young woman who has had experience in making circuses successful, was engaged, and she began her work. She succeeded at once in getting a great deal of space in the newspapers, and that, of course, is the test. Miss Revelle has had much experience in the theatrical field. She has been on the vaudeville stage and has written much for newspapers and magazines. She is a woman with a keen sense of humor, and she writes breezily and vigorously. Her "stuff" is always readable, and that is what newspaper editors want and must have. Miss Revelle is a keen observer, and a woman who knows the world well. She knows the newspaper field and the theatrical sphere, and with vigor and a striking personality, she has won a place in the local publicity field that is the envy of many of the veterans in the work.

"Miss Chicago" Arrives.

Not long after Miss Revelle began her work, Miss Jane Eastman, who is well known by her pen name of Miss Chicago, was engaged to do the press work for the Columbus theater where Mildred Holland is playing in a stock company. Miss Eastman was also engaged to do the work for the Alhambra theater as well, where melodramas hold sway and thrill the people of the south side. Miss Eastman was for a long time the Chicago correspondent of the New York Telegraph, the only theatrical daily in the world. Her gossip from Chicago was widely read, and gained her a great deal of notice. Later Miss Eastman took a position with the Cleveland Clipper, a bright weekly published in the state which is called the mother of presidents, and she has managed to arouse a great deal of interest by her bright and breezy gossip.

One of the most successful press agents among all the women who have essayed to enter this field is Miss Alice Thurman, who has been employed by the C. W. Parker Carnival Company, one of the largest concerns of this sort in this country. Miss Thurman was once an actress, and is well acquainted with the theatrical world. She went to work and she soon began to land page stories in the newspapers, and was a success from the beginning. Miss Thurman has had many odd experiences on the road, and one of them will bear telling. She arrived in Butte, Mont., the home of Mary MacLane, and there discovered a very grouchy editor who thought all carnival people were dishonest, and he did not hesitate to say so. The day she arrived Miss Thurman landed a stingy little story in the paper run by this editor, and the manager of the carnival laughed. He told her that would be the extent of the publicity she would receive in that town.

"I'll wager you a $25 hat," said Miss Thurman, "that I get a page story in that same paper tomorrow."

"It's a go," replied the manager, and they shook hands on it.

Then Miss Thurman began. She inquired and found that this editor was related to the Thurmans, who ever they may be, and armed with this knowledge she invaded the gruff editor's den.

"Well, what do you want?" growled the editor as she floated airily in and took a seat.

"We are going to be here a whole week," she remarked sweetly, "and it seems to me that we might as well be good friends."

With that Miss Thurman proceeded to show the editor that he was distantly related to her and on the strength of this she succeeded in winning the new hat. The page came out as per her schedule and everything was as merry as a marriage bell. It may be remarked in passing, with a hope that the same aforesaid editor does not see this, that the only relationship the editor sustained to the woman press agent was that of the common brotherhood of man.

Miss Schober Married.

Elizabeth Schober, who has since married and left the theatrical business, was manager of the Bush Temple theater, did press work for her house for a time, and was successful. Frances Rockefeller King was successful in advance of some big attractions, and Clara Williams wrote much for the papers in praise of Riverview park last summer while James Hutton was in charge of the publicity of that great pleasure ground. Marie Norman did much writing for White City, and Forest Park was boomed by women, to a greater or less degree.

Of women theatrical managers there have been many, and some have succeeded and some failed, even as among men. But there is one field open, which is a growing one for women, and that is the sphere of the dramatic critic. There are scores of women throughout the country who have gained big salaries and fame through this means. In Chicago there are three women who write theatrical criticisms. Amy Leslie is known all over the world for her criticisms and is one of the most widely read and most successful in this line of endeavor. She has conducted the dramatic department of the Chicago Daily News for several years, and her opinions on things dramatic are widely respected.

Other Women Critics.

Miss Constance Skinner, who writes dramatic criticisms for the Chicago American, is a forceful writer and a good critic, and Frances Wayne, late from Denver, is writing the criticisms for the Chicago Examiner under the pen name of Forest Arden, and is doing brilliant work. Maude McDougall is a writer for the Washington Times who devotes her energies to the drama, and her work is much praised. Ada Patterson, who is connected with the Hearst forces in New York, is a brilliant writer on theatrical subjects and does the "Matinee Girl" stories for one of the New York dramatic papers. Miss Price, of the Los Angeles Record, and Miss Burch, of the Pittsburg Bulletin, are two more women who have won success as critics.

Duluth has a woman dramatic editor in the person of Miss Mary D. McFadden, a clever little woman who writes very brightly for the News-Tribune. Besides her dramatic reviews, Miss McFadden is the political editor of that paper, and also writes beautiful verse, which she has gathered together in a neat little book under the title of "Rhymes of the Trail and Road." Louise Fenton Brand is the dramatic editor of the Milwaukee Sentinel, and besides this is the Sunday editor. Her husband is the cartoonist on the same paper. Mrs. Sumner is the bright and capable dramatic editor of the Seattle Times; the wrote the book for The Alaskan, which paper edited by Joseph Blethen, who was produced by John Cort. Willa Cather, who has since left this field for the wider one of writing short stories for the big magazines, was formerly the dramatic editor for the Nebraska State Journal, published in Lincoln, the home of William Jennings Bryan. There her work was read with avidity, and she was very popular with readers, but not with theatrical managers, for she was a severe critic.

Thus it is seen that women are rapidly invading the theatrical field. Despite this fact, one experienced press agent, a man who has been on the road ahead of big stars for years, says that the work of the press agent is not for women. "It is not from jealousy," said he, "that I say this, but at best it is rough work, and I am of the opinon that it is not work for which women are fitted. Many women do brilliant work, as dramatic editors and as special feature writers, but I have no fear of being superseded in my work by a woman."

So much for the opinion of one of the veterans in the profession. And now it remains for the woman press agent to "make good," and, judging by past history, the determination, the faculty for untiring work and the ready adaptability of the average woman, there is as great a field for the gentle sex in this direction as in any vocation known to man.

Will Reed Dunroy

THE SALARY AND THE SEASON

THE Salary of the smaller vaudeville act is less to-day than it was one year ago. No one, appreciating current conditions, can deny this fact. The Salary thrives or starves upon the Season. The Season has suffered a slump, and the plenteous feast which is spread before performer and manager has been deprived of some of its succulent dishes. The public has not had the price to pay the piper and the dance has been dismissed. Let us look squarely at this situation. Let us make the best of it. Let harmony be the headstone of the structure we now must build. No other thing can give it a firmer foundation.

Let us recall that the Salary was fattened to unwholesomeness by a Season that was lavish beyond its means. Let us know that health is as important as harmony.

Perhaps the performer was much too blame for to-day's predicament. He may have believed that success and excess were synonyms. He got more than he gave. And many managers were forced to shut their shops.

But the new Season and the new Salary are to be creatures of common sense. The new Salary will mean a consecutive Season of remunerative work and shorter jumps.

Thus will the new Salary make the new Season profitable to the provident.

Paul Gourdron

WESTERN SKATING ASSOCIATION AND ITS WORK

By JULIAN T. FITZGERALD

Some years ago roller skating was looked upon by the majority of people as a passing fad, but at the present time it has demonstrated to the general public that it is beneficial to the mind and body in building up the system of those who are confined daily in offices, factories and places where physical exercise is impossible. It has also interested new classes of people who heretofore have been indifferent regarding roller skating, and it is a known fact that a prominent minister in Edgewater, Ill., recently advised the members of his congregation to take up roller skating as a recreation.

The writer has been familiar with skating circles for a long time, and has noticed the wonderful changes in the roller skating craze from what it was some sixteen years ago. The rinks in those days were small, rough buildings, anything to get the money, while today thousands of dollars are spent in building what may be termed skating palaces, and the rinks are thickly dotting the country, and the most respected citizens enjoy themselves and at the same time obtain the much needed exercise. It is not only beneficial to the health of children, but has done much to keep the youngsters off the streets.

The Western Skating Association, organized a few years ago for the express purpose of uplifting the revived sport, has accomplished much by looking after and elevating to a high plane both ice and roller skating, and promoting the racing end of the game, which is very popular.

More than 1,000 Members.

The Association has passed the thousand mark in membership, which includes some of the most prominent business men in the United States, among them Allen I. Blanchard, who was a champion speed and figure skater in the early seventies, as honorary president; George K. Herman, president of the central body of the Amateur Athletic Union of America; Alderman Frank L. Race, of Chicago; Joseph Marshall, of Sans Souci Park, Chicago; R. R. Coburn, champion figure skater in 1872-3, and now a prominent commission merchant; Phil. Lauth, contractor and builder; Gus A. Bluhm, champion exhibition skater in 1873, now a retired millionaire; Wm. Hale Thompson, president of the New Illinois Athletic Club; ex-Alderman John E. Scully, Paul P. Harris, Alderman Wm. H. Dunn, H. Patterson, Dr. R. A. Norris and many others too numerous to mention, who have acted as officials of the Association, which is the strongest organization of its kind in the United States, being affiliated with the Amateur Athletic Union of America, Eastern Canadian Amateur Association and International Skating Association, having representation from nearly every state in the west.

The main object of the Association is the encouragement, advancement and improvement of figure and speed skating and kindred sports among skaters; to establish on a firm basis rules and regulations, and a uniformity in the government of contests and to promote fraternity.

JULIAN T. FITZGERALD

Officials Not Paid.

There are no salaries attached to any position, and the officers and members are doing their utmost to place roller skating on a basis equal to any other popular American sport.

The Association has been represented the last few years at all the championship events in the United States and Canada by Mr. Allen I. Blanchard and other officials, some of the most notable places where great events have been skated being Montreal, Can.; Cleveland, O.; Pittsburg, Pa.; St. Paul and Minneapolis, Minn.; Milwaukee, Wis.; Coney Island and Brooklyn, N. Y.; Boston, Mass.; St. Louis, Mo., and Chicago.

Prizes in the form of medals, cups and other articles have been given by the Association for both ice and roller skating, but as ice skating will always exist as long as there is ice to skate on, there is not much to be done for the ice skaters outside of caring for them as in the past.

This year a new feature has been introduced in the form of a Marathon race on rollers, which was skated over the city boulevards. This was received with much enthusiasm by those interested in the sport, being the first of its kind ever held in the history of roller skating, and will doubtless be an annual event. The reception which the Marathon race received tends to show the increasing popularity of roller skating, which will no doubt become as popular as cycling was at the height of the craze.

The Rink Managers' Association, formed a few weeks ago, is co-operating with the Western Skating Association, being an auxiliary to the W. S. A., in efforts to educate the public to the benefits derived from skating, and have thus far achieved splendid results.

Owing to the fact that the weather conditions in Chicago are unfavorable for ice skating, the near future will doubtless see Chicago possessing one of the largest and finest artificial ice rinks in the country, as there is now a movement on foot to establish a rink of this nature by a syndicate of prominent citizens. This will add another feature, the Canadian game of Hockey, which is one of the fastest, most exciting and fascinating sports known.

MISMANAGEMENT OF RINKS IS A FATAL ERROR

By HOWARD FIELDING

(of Fielding and Carlos.)

Rink managers whom I have met this past year, while playing vaudeville, claim that business has dropped off to a great extent and they predict the end of the skating game. But I find that this pessimistic opinion is held only by managers who mismanage.

If rink managers were to get into closer touch in each separate state, organize associations and enter into correspondence with each other, the skating game should live as long as any other sport.

Instructors should always be neat and clean and have a uniform or a cap denoting their authority on the floor. When the bell rings for the floor to be given over to the ladies, instructors should stand, one at each corner, if there are four instructors in the rink; if less, each should be in such a place to assist any of the ladies who may fall. They should never be allowed to skate while ladies have the floor. As a rule, instructors are good skaters and are liable to be wanting to be doing some fancy work which will keep their eyes from the ladies who are supposed to have the floor.

In standing on the floor watching the ladies, they should remove their caps, and show every respect for them. This will be noticed by them more than you think. If a lady is just starting to skate they should not run away from her, but each instructor should in turn help her along. This will demonstrate the interest of instructors in teaching beginners.

Never allow the skaters to congregate on the floor and talk, as it not only looks bad to the patrons, but obstructs the path for the other skaters.

Clear the Floor Quickly.

When the gong rings to clear the floor managers should see that the floor is immediately cleared. This establishes a habit of order which may in an emergency, prove highly valuable.

In regard to professional skaters, it is more advisable to book the trick and fancy exhibition skaters with changes than to book the novelties every now and then.

Do not book vaudeville acts in your rink, as there are vaudeville theaters in most every town where there is a rink, and the public goes to the skating rink to see skating acts and what can be done on the rollers.

In booking attractions, do not be influenced by letterheads or lithographs that may be sent to you, for this is the first thing the beginner will do to get a date at your rink. Book acts that have made a reputation in the past, it is an ever-safe rule. If you are a novice in the managerial field, information may be obtained from many reliable sources.

A good professional skater, as a rule, has no right to be idle during the winter months, as this is the time for roller skating. Every year there are beginners in the skating line who want to be fancy skaters tempted by a belief that there is plenty of easy money in it. Some of these go out for two or three weeks to learn that while they were well received in their home rink, such reception by strangers is a highly difficult thing to obtain. Patrons seeing a good skating act and then a poor one will create comment in the town and naturally they blame the manager for it.

FIELDING AND CARLOS

Amateurs Are Short Lasting.

These "amateur professionals," if they may be called such, usually last two or three weeks and then write home for money and mother. The salary they ask is about a third or a fourth less than what a recognized performer asks, for this reason, a skating act with a past reputation, as a rule, changes costumes every season, and if they try to live up to their reputation, they are bettering their act every year. The recognized performers cannot work for the money these amateur performers ask, as their costumes alone will probably amount to three or four hundred dollars where the amateurs will probably spend but thirty or forty dollars.

If an act writes you for a date and they claim to be performers of some reputation, and you should not know them, ask them for any past references. If they have been in the game very long they surely have plenty of them.

Another thing in booking attractions is to ask the performers, when you are writing them for a date, if they will absolutely guarantee their act as represented, and if the act is not just as represented you have then the privilege of cancelling them at the first night's performance. Any skating act with a reputation will give this guarantee promptly.

I understand from various professionals, who have been in the skating game for years past, that there has been a percentage offered them on the door receipts or the skate tickets. Now a performer in the roller skating line must have a guarantee of railroad expenses, hotel expenses and also be assured of a certain salary. A performer does not know if he is in Wisconsin how the rink business is in some other state. Therefore he cannot afford to risk his money for railroad fares and hotels to take a jump without some sort of a guarantee.

If the rink business in your town is dead, book attractions. You will find it the best thing that you ever did. Run local affairs now and then as any person in a town connected with these affairs certainly has friends and his or her friends naturally would like to see them. This will keep the roller skating business good all the time.

You will find in looking over the list of attractions in different skating associations quite a few of what are called "professional" skaters but, who, when they have been out a few weeks return to their home town, not being able to put on a finished performance. If you keep on booking these cheap acts it will kill your business, and cause a lot of trouble for you if you later book a recognized act.

Good Judgment Essential.

Every town or city has its trick and fancy skaters and their racers, and a great many times your local skaters can give a more finished performance than the alleged attractions. Experience and good judgment in booking is a vital essential of rink management. Employ a good manager.

In letters received from rink managers in many parts of the country, there have been objections to the salaries the professional skaters are now asking. Rink managers must figure that skating acts with reputations have got to travel in first-class style. They have to live at the best hotel in the town to keep up the reputation of your rink as well as of themselves.

If the rink managers in each separate state would work in harmony and when an act is booked for that state, endeavor to keep it in the state, as long as possible, they would save considerable money in railroad fares.

If an act writes you, "we are now booking your state," that means that he has written to as many rinks as he knows of in your state. If he can receive answers from the rink managers who are booking attractions in your city, at once, he can probably quote you a lower price for a few days or a week's engagement than he could if you delay in answering him. It only costs a postcard to state whether you are or are not booking attractions, and the performer would know how to figure on the rest of the towns near you. When the performer is booked at your rink, he teaches your patrons by demonstration, what can be done on skates. As a rule an attraction is never a losing proposition to the rink manager, as the increased attendance usually pays the extra outlay, but be sure that you book the right kind of attractions.

Book Acts Direct.

In writing for acts it is very desirable to write to the act direct as they know just exactly where they will be about the time you want them. Do not write to any agents or anybody claiming to be representing such acts. They can quote you their own price as they see fit to do.

Roller skating will not die out as long as a rink manager keeps his rink in first-class order and allows only the best of people in his rink.

It is always good to book a change of acts, book a team, book single performers, book the novelty acts and the straight skating acts, and advertise them for just what they are and not have them all "trick" and "fancy exhibitions." Give your patrons a variety.

THE LEGAL AND PRIVATE STATUS OF TICKET SELLING

By LYMAN B. GLOVER

And now comes a member of the state legislature who, perchance, wishes to monopolize the spot light for a fleeting moment. Reviving the old ticket scalping bogey he takes the center of the stage to the accompaniment of a little "beg your kind applause" music. This new Don Quixote, unmindful of the fact that his foray against the time-splintered windmill of ticket scalping is rather late in the day, prances into public notice, armed with the same battered weapon that other ambitious officials have made use of in their joists. "Legislation" is the name of this weather-worn lance, and he flourishes it with as much zeal and enthusiasm as if he had invented the weapon and was owner of the patent.

Remembering past experiences it might be just as well to permit this new campaigner to have his fun, reap what glory he may and then bump up against the inevitable failure as all his ambitious predecessors have done. He undoubtedly means well and proposes the people's champion to be if it takes a leg, but unhappily is up against a constitutional proposition and the more fiercely he lunges the worse for his state of mind and muscle. Several of the more important state Supreme Courts of the United States have passed upon the essential points involved in the ticket selling issue, deciding in every instance that theater tickets are personal property with such inherent rights of barter and sale as applies to all other personal property. Every good lawyer understands perfectly that no responsible court can ever reach a different conclusion. Law is law no matter how much we may all wish otherwise at times and there is a certain document called the Constitution that confirms to every citizen his personal and property rights.

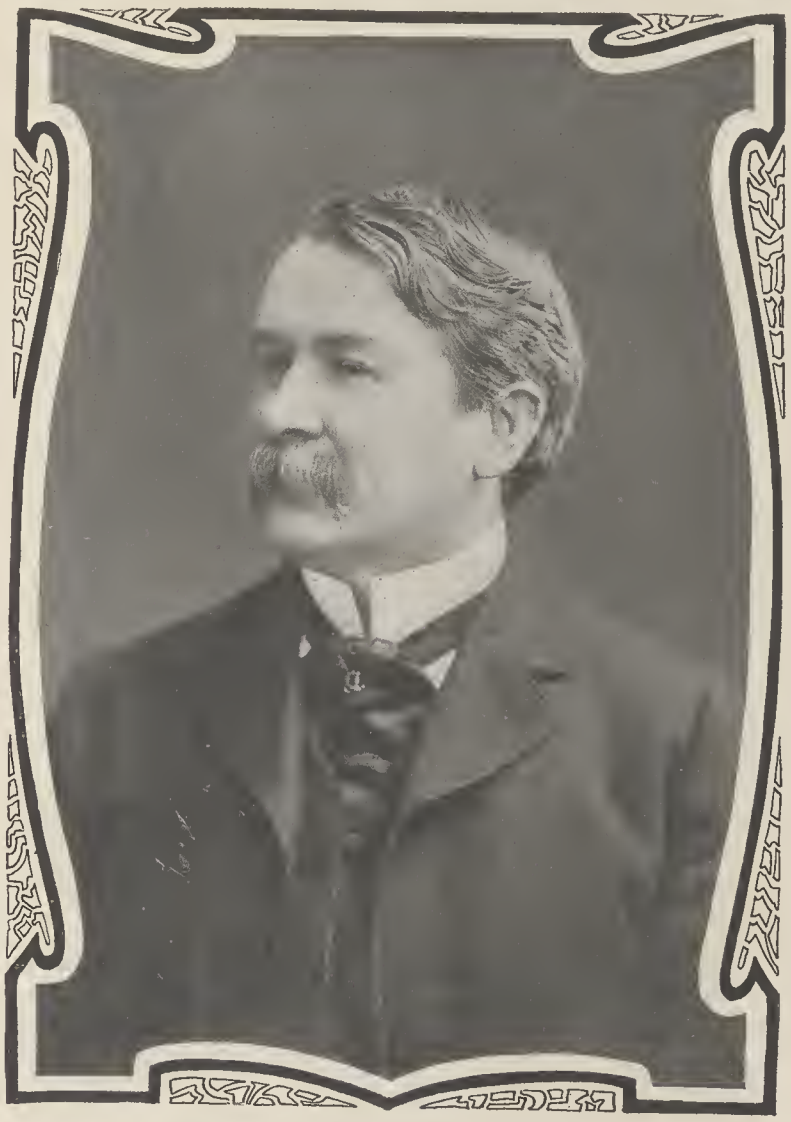
The Rights of Ticket Owners.

All of this is introductory, designed to prepare the audience for the principal performance which will consist of a few burning words on the rights and privileges of those who own theater tickets and sell them. I speak for nobody but myself and ask no one to endorse the views herein set forth, but with decisions from the Supreme Court of Illinois, to say nothing of several others, to back a fellow up it does not matter much what various and sundry other people think, although, in general, I am a great respecter of public opinion when it has not been studiously misled and misinformed. Yet one cannot endure constant misrepresentation of the business in which he is engaged without accumulating a sense of weariness. Finally under great pressure of annoyance the worm will turn and that is what the worm is doing now for the reason which shall be duly set forth in a few brief sayings.

Beginning with the inevitable "firstly" which seems appropriate for so solemn a subject, I do not know of one responsible theater manager who is not unalterably opposed to sidewalk ticket scalping in all its variations from curb-stones to barber shops and boot black parlors. Nearly all the Chicago managers have expended time and money in urgent efforts to break up this traffic which the police could put an end to instantly and without the passage of any further ordinances, if the authorities had a mind to end the nuisance. Irresponsible persons who lie, cheat and are generally disreputable, obtain tickets surreptitiously from the box office, getting several tickets at a time by means of messengers whose identity is unknown and at once without right or license set themselves up in business on the sidewalk. Here they occupy public property illegally, annoying passers by and disgusting managers, who are powerless in the premises for the reason that the police are indifferent.

Managers May Fix Prices.

But while managers in general would be pleased to stop this traffic by irresponsible parties they hold and ever will maintain, with the sanction of law and the backing of the Supreme Court, that their tickets are personal property and may be sold when and wherever they please and for whatever price may be mutually agreeable to the seller and the buyer. This is the broad principle upon which all personal property transfers are made and since the theater is a private business operating as such and not under a public franchise, there is neither sense nor equity in any attempt on the part of the state legislature or the city council to dictate the terms upon which it may dispose of its tickets. The concern of the theaters on this point is solely with its patrons. When they are pleased everything is lovely, while the penalty for displeasing them is loss of revenue, and your canny manager is not likely to connive at any practice or arrangement which will bring about this unhappy result.



LYMAN B. GLOVER

This is the general principle underlying the business of Marshall Field and Company, of Mandel Brothers, of the Chicago Tribune and of all other private companies having goods, products or personal property of any kind to sell. The authorities have no power to dictate to them how goods shall be sold, what prices shall be asked or how many agencies shall or shall not be employed. Every great store sells precisely the same goods at one price on the main floor and at another in the basement. Newspapers with a multitude of agencies are sold for two cents on the street, for three cents in the hotels, for five cents on trains and sometimes for more than that in the country.

May Establish Agencies.

This right of disposing of their own wares in their own way, in common with all other business concerns, is all that the theaters maintain, no matter whether they exercise that right to the limit or not. While totally opposed to all irresponsible persons, they insist upon the right of installing as many responsible indoor agencies as they see fit. The expense of such offices, designed primarily for the accommodation of the traveling public, justifies the small premium which covers messenger service, rent and other legitimate charges. No one is obliged to buy and therefore no one is wronged, but there are those who prefer to buy in this way as it saves valuable time and a deal of running around. These burning protests, that begin with bluster and end in smoke, come invariably from those improvident gentlemen who visit a heavily patronized box office at the last moment expecting to secure seats "down in front." Failing in this expectation, as they always must, there is a frenzied howl that the speculators have all the tickets.

This allegation is, of course, too silly to form the basis of an argument. The number of seats allotted to the legitimate agencies is so small that it bears no important relation to the entire capacity of any theater. There may have been a few exceptional cases antagonistic to this statement, as exceptions, but they only serve to confirm the rule which is that in Chicago all but an unimportant number of tickets are sold at the box office.

On the whole, therefore, the hurrah over theater ticket scalping is and has been little more than a tempest in a teapot. Sidewalk scalping the city can put a stop to instantly if it will take the trouble, but a legitimate sale of tickets in established and responsible agencies is a personal property right with which neither the state legislature nor the city council can legally interfere.

Lyman B. Glover

BOB FITZSIMMONS AND BOSTOCK DRAW CROWDS.

The Former Does Big Business in Dublin While Latter Has 'Em Coming at Cardiff—White City Plans.

Manchester, England, Nov. 30.

From miserable, muggy Manchester I am now trying to send you a few lines which I trust may be of interest.

Bob Fitzsimmons and wife landed at Queenstown on Sunday and began a week's engagement in Dublin on Monday, and I learn that they met with a hearty Irish reception and their sketch was a hit. I will be able to tell you more about it next week, when I shall have received the reports direct from the seat of war.

Mrs. Fitz. is going to Paris in a couple of months to cultivate her singing voice and prepare herself for something better than the vaudeville stage.

December 24. the new musical comedy, The Dollar Princess, will be given its first English hearing at the Prince's theater in Manchester, and the bright particular star of the production will be our own "Dick" Golden. This production will be made by George Edwards of the London Gaiety, and as he is by far and away the best man in the country for that kind of work, there will be no question of the elaborateness of the affair. Nothing but pantomime has ever been able to interest an English provincial audience for more than two consecutive weeks, but so strong is the faith in the Princess and Golden's ability to keep things warm that both will remain in Manchester for six full weeks.

Frank Bostock is wintering his animal show in Cardiff, and it is safe to venture a good sized bet that when the Spring season opens he will find a handsome balance to his credit at the bank, for Cardiff is one of the best towns in this country and the people appreciate a good thing when they see it, and that is just what Frank will give them.

John Calvin Brown has made some very fine arrangements for the Nancy, France, Exposition and has secured some splendid attractions for the amusement of the millions of Frenchmen who will make Nancy the place where they will spend their summer holidays as well as their savings. A Frenchman thinks it his duty to accumulate money and also to spend it in enjoying life. The Imperial Chancellor of Germany the other day in Parliament said that France was the world's banker, and he was about right for statistics show that in France there is a sum of $535 for every man, woman and child in the country, and no other nation can show a sum equal to the half of this. Mr. Brown has decided to limit the number of concessions to so few that there shall be no cut-throat competition, but he has also decided that in as far as possible he will fill the spaces with American devices. He will hold open all the remaining locations until after the holidays in order to give time to hear from those who may want to secure them.

Last week Miss Genevieve Ward, who will best be remembered in America for her brilliant performance of Forget Me Not, made her reappearance on the stage of Manchester in a round of Shakespearean roles and was as warmly greeted as a reigning star of the present day, and yet Miss Ward is 72 years of age and has not before appeared in this city in thirty years. The very best thing about an English audience is that they stick by the old favorites.

The New York Herald has a correspondent in London who is a man after my own heart. He says what he thinks about all new stage productions, and as a consequence he is frequently at odds with what he calls the "long haireed critics." I really think in many cases he should make it read the "long-eared."

The White City will open at Easter for a preliminary canter of one week, but the regular season will not begin until May 15 and will end on October 2. One of the new big features of next season will be a Fire Show which Mr. Brown bought in America last fall and has kept in storage—the horses being put to pasture where they have renewed their youth and are today the finest looking lot of show horses ever put before the public. Another feature of next season at White City will be the engagement of a different brass band for each week in addition to the regular band of the park. A vaudeville theater will be a feature, and as the bill will be changed every week there will always be some new attractions at the park.

EFFAYESS.

THE PICTURE PLANT IS A WONDER OF REALISM

BY H. J. STREYCKMANS

Those who object to paying a reasonable price for film rental should visit a moving picture plant, which would give them a realization of the time and expense necessary to produce a feature subject.

I spent a day at the factory of the Selig Polyscope Company, Chicago, recently, and was amazed at the magnitude of the work. The grounds occupy an entire block; being bounded by Western avenue, Byron street, Claremont avenue and Irving Park boulevard. The buildings are of fireproof construction. A new vault for the storing of negatives was receiving the finishing touches. The walls consist of two feet of concrete and one and one-half feet of brick, with six inches of air space between. The films are laid on steel strips. The vault is well ventilated.

In the wash room there are twenty-one stands. In the drying room provision is made for 125 reels, and on special rush orders immense air fans are used to dry the film.

Sixteen perforating machines cut the holes in the film, twelve being used for the positives and four on negatives. The subjects are taken in small sections, which, when completed, are joined together, and fourteen printing machines, working automatically, make the positive prints.

These printing machines are in the dark room. The negative and blank film are adjusted in the machine, the attachment for the time exposure is set, and with clock-like regularity the film is pulled past the shutter, reproducing on the positive the pictures taken. The light comes through a small red glass set in the wall in front of each machine, on the other side of which a hundred power incandescent light blazes.

The Inspection Room.

In the inspection room the finished film is gone over by girls, who clean every inch as they sit at long tables. The celluloid, therefore, is pretty smooth, and will not easily collect particles of dust to scratch the film when running through the projecting machine.

In the laboratory are stored the chemicals, and the various apparatus for experimenting.

Whoever stocked the Selig wardrobe room has not overlooked anything. If one could carry the contents of that room with him he could visit every country in the world, and dress as a native. Here, in abundance, are military uniforms, from private to general; the garb of the Chinaman and the regal robes of a king; the humble dress of the peasant woman and the dazzling gowns of fashion; the quaint crinoline, reminiscent of the sixties, and the scanty attire of the ballet. The only thing I did not see was a fig leaf costume of the time of Adam and Eve, and I neglected to ask for it. I would not be surprised if it were there.

The carpenter shop is fitted up with every convenience, and is kept busy every minute. When the props are turned over by the stage manager they are perfect. Everything is built in a substantial manner.

The property room reminds one of the storehouse of a conquering army, laden with the spoils of war. Here are stored rifles, saddles, swords, statues, household goods, etc.

A force of mechanics in the machine shop keep all the appliances in repair. Mr. Selig is a firm believer in the adage that an ounce of prevention is worth a pound of cure, and everything is kept in perfect order.

The company owns sixteen horses, all trained animals, purchased from wild west shows and circuses; vehicles of various kinds, from an old-fashioned prairie steamer with canvas top to a handsome carriage, and four real cannon.

The Glass Studio.

The studio is built upon scientific lines. The walls and roof are of glass; the floor space 50x175 feet; the mercury lights and props are balanced on pulleys with heavy weights, and can be shifted around with ease. I saw one picture taken in this studio in which a carriage and horses, a a man on horseback and a number of persons appeared in one scene.

A series of military and western pictures are now being made by the company. In order to successfully portray each detail no expense was spared. One hundred and forty-five ex-soldiers were placed upon the payroll, and to secure the natural scenery, they were taken to the Desplaines river for a two weeks' encampment, pictures being taken every day. These same men are now working at the plant. Their uniforms and paraphernalia are correct, and they are drilled by competent officers.

The principals in the Selig pictures are high class. For example, in the circus subject, recently released, Reno McCree and Lulu Davenport, two of the foremost bareback riders of the world, who have always been identified with the larger circuses, take prominent roles. Fred Burns, whose fancy roping has won the plaudits of the multitudes from coast to coast when appearing with tented aggregations, is on the Selig payroll.

Instead of dressing up white men as Indians, Mr. Selig arranged with Uncle Sam for a band from Pine Ridge, and thirty redskins are camped for an indefinite period on the Selig property in tepees, in charge of E. C. Swigert, government agent. In one picture a scene was desired of the ocean waves dashing over a large rock, and a man was sent to Southern California to secure same.

A noticeable feature of the plant is the conduct of the employes. Every department is under a competent head, and every man knows his place. The work is done quickly and harmoniously, and during my day's visit I did not see a single employe who looked as if he had a grouch. On the other hand, they all appeared more than anxious to co-operate with their employer to their best abilities. And judging from the character of the men I met, a Selig pay-check can be considered a certificate of brains.

A Capable Staff.

Thomas Nash is the superintendent of this plant, which is the largest, devoted exclusively to the making of motion pictures, in the world. Charles Turner and Frank Boggs are the stage directors; both men of ability and standing in the world of entertainment.

Mr. Turner was with Charles Frohman in a similar capacity for five years, with Henry Miller three yiers, with Henry W. Savage three years, and with Jacob Litt ten years, having been identified during that time with some of the most successful productions presented to the American public. Mr. Boggs spent six years in directing stock companies prior to his present connection.

The photographic quality of the Selig films is perfect and the character of the subjects has made them very popular with the public. I congratulated these three gentlemen upon the increasing popularity of the Selig product, and Mr. Boggs modestly replied:

"We are continually straining every effort to be perfect. Mr. Selig gives us no chance to shift the responsibility for failure, as we have absolute carte blanche in the matter of expenses. If we need anything to bring out the detail in a picture we get it, and buy the best. If we need 100 men to take part, we get them, or 200, or 300. We also have the advantage of working in this commodious studio, with perfect accessories. Therefore it is up to us to deliver the goods."

This same spirit is evident in every department. In a military picture the infantry charges, followed by the cavalry. An infantryman accidentally stumbled and fell, and rather than spoil the picture by getting up he lay there until the troop of cavalry had galloped past him, risking his life. You can't beat such co-operation, but it is due to Mr. Selig, as he pays his employes well, furnishes them with cheerful and sanitary workrooms, and treats them with kindness.

THE ZOELNERS ARE NOT DISCOURAGED.

In Spite of Bad Business in Iowa and Illinois Show Goes Out Again.

In spite of the bad business of The Mummy and the Hummingbird in Illinois and Iowa, Max and Carl Zoelner are not discouraged and the company will reopen at South Chicago Dec. 20 for a tour of the Stair-Havlin time.

The Mummy and the Hummingbird got sandwiched in among three or four $1.50 shows when out before and as many of them were musical there is some excuse for the attraction not doing what it ought to have done.

It can hardly be credited that an attraction like it could play to as little as $120 at two performances on Sunday at Springfield, Ill., but that is the story which is going the rounds. The same show played St. Charles, Mo., on a Sunday and did $44 gross.

Carl Zoelner, when interviewed by a SHOW WORLD representative, did not deny that these figures were correct, although he made an effort to keep them out of print. "Business will improve after the holidays," he said. "I am certain of it. Our small receipts in the towns you have mentioned have not discouraged us."

Edwin Booth.

"But few people knew Edwin Booth—the man. The actor had his hosts of acquaintances and several generations of worshipers. He was fond of a small knot of professional associates, with whom, over a cigar, he would lapse into the past of his recollections. I have often watched his eyes, the Hamlet eyes, that were wont to hold a world of pensive, sad suggestion, slowly brightening under the influence of genial talk until they reached the twinkling stage; little upward lines would appear at the corners, the brows above strike a humorous angle, the ends of thin-lipped mouth commence to twitch, and I knew that coming from the depths of his memories was a quaint recital of stage life, perhaps of his days of vagabondage, and that the tale would be voiced in a low, somewhat tired tone, with never a touch of bravura or climactic effect. His quiet chuckles denoted how keenly he enjoyed living over those episodes of humor. I sometimes wondered how much of gloom and melancholy overlay these little springs of joy. The terrified and sensitive soul we guessed at, but there were few to whom it was ever frankly revealed."—OTIS SKINNER.

THE MANING TWINS.

These charming girls who have gained fame in the best vaudeville theaters in America, under the name of "The Maning Twins," bear a striking resemblance to each other, as is evidenced by their photograph. The theater employes find it hard to tell one from the other, and their mother, who travels with them constantly, is said to be the only person in America who has never been deceived by their resemblance. The Maning Twins present a sister act which is worthy of the name. They have good voices, dance exceptionally well and perform astonishing acrobatic feats. These facts, connected with their natural grace and beauty, make them in great demand over the vaudeville circuits, and there is not an act of the kind which pleases so well.

SECOND COMPANY IN "THE REVELATION."

Margaret Ralph Will Have the Role of Vera Created by Mary Shaw.

The second company in The Revelation will be sent out shortly, as announced exclusively in this paper. The tour will begin January 1, and the production is now being built and the players engaged.

The Martin & Emery press agent says that great interest has been manifested in the drama on all sides, and the people have been flocking to see it in such numbers that it has been found necessary to organize another company to satisfy the demands for the play made by managers in all sections of the country. He says it is quite probable that a third company will be sent on the road after the holidays.

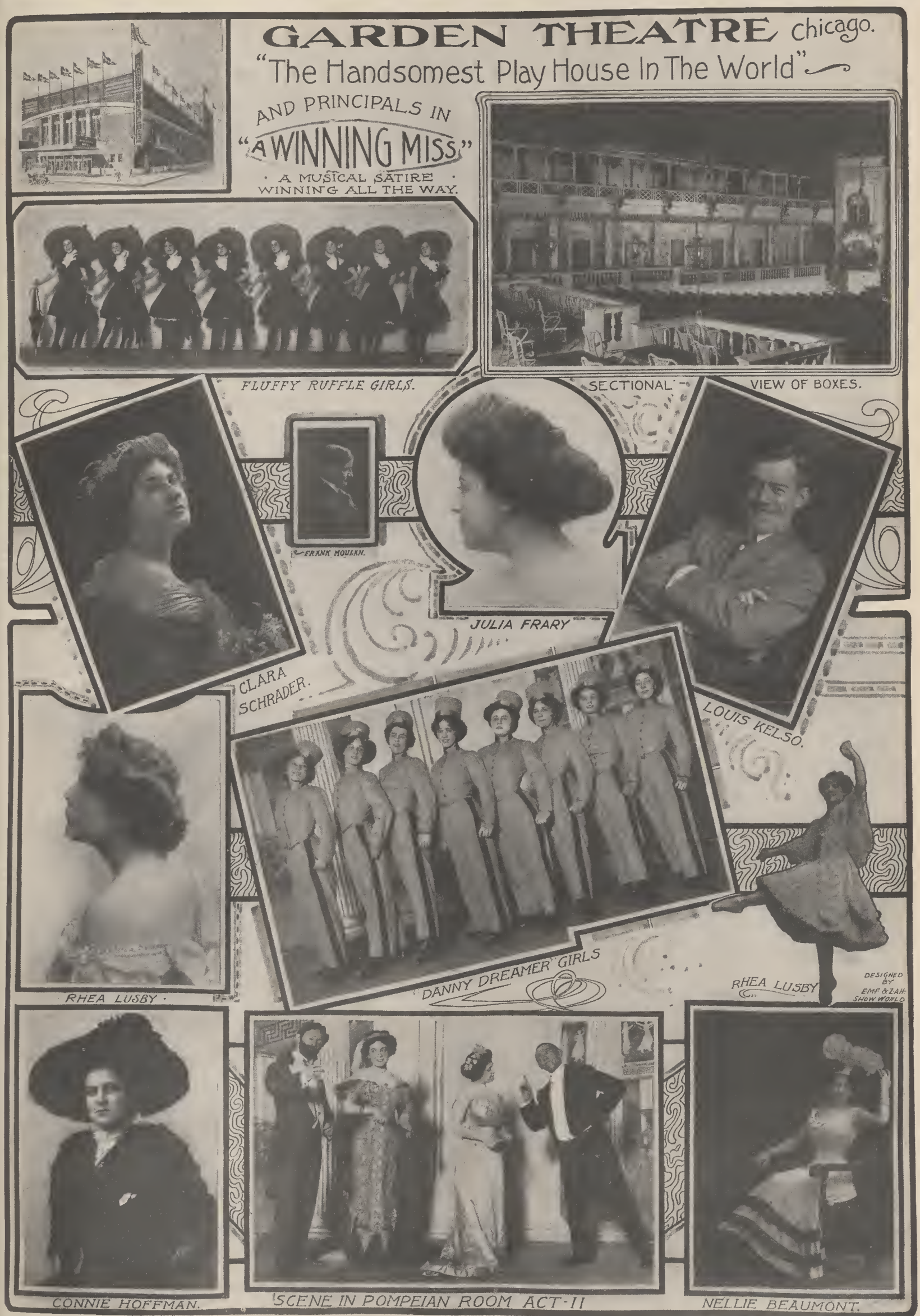
Miss Margaret Ralph, an actress who has had experience in stock and in prominent companies on tour, will play the role of Vera. This is the role in which Mary Shaw is seen in the company now playing the piece. The other members of the organization are being selected, and a noted stage director has now been engaged to superintend the rehearsals, which will begin at once.

Last Sunday's Chicago Tribune contained this amusement note:

"What do the 'one nights' care for a Chicago opinion? The Rev. Henry Knott's managers are to send out three companies to play The Revelation."

Today's Box-Office Magnet.

The popular star, with a meritorious vehicle, a praiseworthy play with a consistent plot and reputation, is the box-office magnet of today. Superiority, in theatricals, has obtained a most honorable recognition by the theater-goers and the death knell has been sounded for the inferior concoctions and absurdities. Theatricals at the present day can be truthfully compared to a ship sailing on the waters of commercialism. The production like the ship, if properly rigged, with an excellent crew aboard, carrying a valuable cargo to prosperous ports, will have a successful cruise and return with the treasure box filled to the brim. A cheap attraction, however, is like the ill-fitted ship, with a deficient crew and undesirable cargo aboard, it leaves port only to meet with adversities, to be caught in a storm, to be dashed against the rocks or stranded on the shores.—HARRY BRYAN.


GARDEN THEATRE chicago.
"The Handsomest Play House In The World"
AND PRINCIPALS IN
"A WINNING MISS"
A MUSICAL SATIRE
WINNING ALL THE WAY.
FLUFFY RUFFLE GIRLS.
SECTIONAL VIEW OF BOXES.
FRANK MOULAN.
JULIA FRARY
CLARA SCHRADER.
LOUIS KELSO.
RHEA LUSBY
DANNY DREAMER GIRLS
RHEA LUSBY
DESIGNED BY EMF & ZAH SHOW WORLD
CONNIE HOFFMAN.
SCENE IN POMPEIAN ROOM ACT-II
NELLIE BEAUMONT.

MOTION PICTURES TO BOOST IMMIGRATION

Railroads of Southwest Adopt This Means to Open New Lands—Canada May Follow Precedent.

The Santa Fe, Chicago and Alton and Southern Pacific railroads, which are factors of considerable magnitude in the immigration field, interested as they are in the development of territory along that route which their roads cover, particularly in the southwestern portions of the United States, have established a novel precedent in the application of moving pictures as a follow-up feature to advertising literature.

All of these railroads have awakened to the fact that the farmer is adverse to perusing a mass of literature containing data on different portions of the country that are, as yet, unsettled. They also appreciate that numberless farmers in agricultural communities have been half converted to the "desideratum" aimed at in the printed advertising, but hold back a decision on account of that inherent doubt of all things from "the city"—the "show me" spirit in other words. They have therefore had moving pictures taken of such lands and the activities thereon and are about to send crews of moving picture operators throughout the interested districts giving full exhibitions to the farmer, showing him actual facts as they exist.

In view of the eminent practicability of this plan, it is a near possibility that the railroads of Canada will follow in line.

The advertising activities of the Dominion government at the present time are of stupenduous magnitude—reports from unofficial sources being that they are spending hundreds of thousands of dollars with a view to interesting the American farmer in the great opportunity offered him in the "Last West." The greater bulk of this money is being expended on pamphlets and general descriptive literature which is distributed broadcast throughout the northern states of the Union. This fact denotes that it is the intention of the Dominion government to familiarize the American farmer to the best of their ability with such facts as will prove interesting to him in the line of Canadian farming.

Consider what can be done in this line in Canada. Have moving picture photographs taken of vast stretches of undeveloped and fertile farm lands; the operation of first breaking the virgin sod by enormous gang plows; seeding; the fruits of such effort shown by panoramic views of bonanza wheat fields with the harvesters working in them, and finally of the threshers beating out the golden grain in bounteous profusion. Surely it will be acknowledged as logical when it is asserted that this form of actual and life-like portrayal of scenes such as are outlined above will facilitate immigration enormously, if exhibited by the immigration department of the Canadian government in the agricultural centers of the north central states of the Union, and in other districts where the old and comparatively inefficient methods of immigration advertising have been in vogue. —A. M. KENNEDY.

OPERATORS' UNION IN FINE CONDITION.

Many of the Leading Firms of America Now In Hearty Accord With the Men Who Turn the Crank.

The Moving Picture and Projecting Machine Operators' Protective Union, Local No. 145, of the I. A. T. S. E. of the United States and Canada, is now in a most flourishing condition and is rapidly increasing the lists of its members. Already the leading film interests of this country are in hearty accord with the movement and the union threatens to become one of the best organizations of its kind.

William H. Havill, president and business manager of Local 145, in speaking of its affairs to a SHOW WORLD representative, said:

"I am particularly gratified with the outlook for our local. I am safe in saying it is one of the strongest and wealthiest in America today. If you will permit me the space, I'd like to take advantage of this opportunity to publicly thank the numerous film dealers who have contributed so generously in the past, financially and otherwise, toward our success. Too much praise cannot be given to their splendid assistance and no better mark could be had to prove that there is absolute harmony now existing between employer and employee in the industry. I speak, not for myself, but for the entire local, which extends its thanks particularly to the Selig Polyscope Company, The Kleine Optical Company, William H. Swanson and Company, the Chicago Film Exchange, the Amusement Supply Company, the Viascope Company, the Standard Film Exchange, the Edison Manufacturing Company, Geo. K. Spoor and Company and the Essanay Film Manufacturing Company. The members of these firms have endeared themselves to us in many ways and in return enters upon an implied contract to serve them to their best ability.

"Through THE SHOW WORLD I extend to these gentlemen the sincere wishes of our local, for a Merry Christmas and a Happy and Prosperous New Year."

Union operators are supplied from 107 E. Madison street, Room 3, where Mr. Havill has his headquarters.

MANY CUBAN FILMS TAKEN BY KALEM CO.

Success of Havana Pictures Attributed to Developing Negatives on the Ground.

New York, Dec. 16.

The Kalem Company has already secured a number of good picture subjects in Cuba by reason of the fact that the company dispatched its photographer some weeks in advance of its regular acting company, which is now located in Florida, and he has taken some excellent views, including the sponge industry as conducted in the old and primitive way at Batabono, near the Isle of Pines; which includes eleven different scenes, from the gathering to the baling, and scenes of the sugar mills on the Yara River, near Quantanamo, famous in the war history between Spain and United States, and where the United States troops are now stationed. The cocoanut industry at this point also came in for a number of pictures. The Cuban Mardi Gras proved a good film. The feast of the Virgin, a religious film, was taken at Guanabacoa. A genuine Spanish duel between the champions of Cuba, Raymont Font and Rivero, in which the loser shows the prick of the sword, took place on the outskirts of Havana. The photographer was fortunate enough to be in Havana when the first warship since the Spanish war entered the harbor, a United States schoolship, and it was made the occasion for a big celebration by the natives. This picture shows the harbor, Moro Castle, the river craft and throngs of people. All these films are developed in Havana instead of having them sent to this country and in consequence the photographic quality is high.

The Kalem experiment may induce other manufacturers to develop their films on the spot.

Regarding the success of these pictures, the Kalem Company attributes much to the careful generalship of Mr. Charles A. Prada who conducts the National theater at Havana, and who is a practical photographer of long experience and who has, in connection with his theater, a complete developing plant. Mr. Prada is now in New York City in connection with an improved type of M. P. lamp which he has invented.

TO EXPLOIT CHICAGO BY MOVING PICTURES.

Local Industries Will Thus Display Their Plants and Products at the Alaska-Yukon-Pacific Exposition Next Year.

No better evidence of the increasing commercial value of motion pictures could be found than the determination of the Chicago Association of Commerce to exploit local industries by means of motion films at the Alaska-Yukon-Pacific Exposition, which is to be held from June 1 to October 16, 1909.

This exposition promises to be the greatest ever held in the northwest. Already the Seattle men have the plans well in hand. Whether Chicago will respond to the call of its Association of Commerce, to build a "Chicago" building or not remains to be seen, but it is certain that this city will be well represented industrially, by motion pictures, if not by the actual exploit of the city's products.

According to the present arrangement, the individual exhibitors must furnish their own moving pictures of such portions of their plant as they deem best.

HARRY EARL.

For five years Harry Earl acted as press agent of the Great Wallace Shows and the Hagenbeck and Great Wallace Shows Combined, and while he bore the title of general press agent his duties were even more important than are generally associated with this title. That he was ever alert to the interests of the circus with which he was connected is testified to at this time of year by those who met him in opposition, and that his services were appreciated by the general agent under whom he acted is proven by the fact that when W. E. Franklin was made general manager of the Sells-Floto shows his first official act was to engage Mr. Earl as general agent of the shows. Mr. Earl was general agent of Pain's fireworks from 1897 to 1903 and has at various times been connected with leading dramatic organizations both as press agent and manager. Mr. Earl's policies when press agent were apparently diametrical to those of other press agents and his departure from that field has caused many a sigh of relief. He resides in Chicago.

PICTURES NEWS IN BRIEF

Film Field Facts.

Plainfield, N. J.—Charles J. Woehrer has opened a new moving picture theater on East Front street. It is known as the Park theater.

Meriden, Conn.—George W. Graham will open a new moving picture theater here.

Pendletoen, Ore.—Cass Matlock has purchased the Edison moving picture theater, and is now in possession.

Omaha, Neb.—The Western Theater Company has purchased the Crown moving picture theater at 1520 Dodge street, and will change the name to The Majestic theater.

New Orleans, La.—Josiah Pearce & Sons, owners of the Grand and Dreamland moving picture shows, have leased the Winter Garden on Baronne street, and will convert it into a moving picture theater.

South Bend, Ind.—Barry Scanlon has decided to open a moving picture theater on East Jefferson street. It will be known as the Jefferson.

Ludington, Mich.—Wm. Stram and Jos. Utz have sold their electric theater to Messrs. Wayne Adams, Will Adams, L. Peterson and Howard Smith. The new owners are planning to remodel it, and fix it up in first-class condition.

Oshkosh, Wis.—Arthur H. Gray, of Grand Rapids, Mich., will open a moving picture theater here.

Amboy, Ill.—George Robertson of Dixon, Ill., has purchased the Star Electric theater here, from Mr. Shaffer and will soon take possession.

Baltimore, Md.—Messrs. George Kline & Son will open a new moving picture theater at 1741 East Baltimore street.

Kearney, Neb.—The State Amusement Company of Omaha have purchased the Crescent moving picture theater here, and are making extensive improvements.

Princeton, Ill.—R. A. Healy of Freeport, Ill., is now sole proprietor of the Crystal moving picture theater here and will make extensive improvements to the theater.

Saint David, Ill.—J. D. Kemp is contemplating the erection of a moving picture theater on Main avenue.

Chicago, Ill.—Messrs. Burkhardt & Van Sothen will erect a moving picture theater at 3451 State street.

Concord, N. H.—Roach Brothers are to open a combination moving picture and vaudeville house here. Work has commenced. They have taken a five year lease of rooms in the Durkin Silverware building.

Chicago, Ill.—W. H. McFarland, who has the Illinois state rights for the Camerophone Company, is about to open a new house here, located at 242 East Madison street, formerly M. Stein's theater. Alterations will cost $20,000. Jerry Smith's place in South Chicago, which has been operated by this company as a five cent house, changed its price to ten cents last Monday and drew a regular carriage crowd.

Puyallup, Wash.—The Ross Theater Company of Seattle has leased the Puyallup opera house and will conduct a moving picture show.

Bangor, Maine.—James E. Moore of Portland has leased the Norombega hall, and is having it remodeled into a vaudeville and moving picture theater.

Chicago Heights, Ill.—W. E. Smith of 147 Harrison avenue, Kankakee, will open a moving picture theater here; he will probably install one at Harvey later.

Norfolk, Va.—L. H. Carty has purchased the Berkeley Amusement Palace on Chestnut street, and will re-open it.

Shenandoah, Iowa.—Mr. J. E. Cross has purchased the Scenic moving picture theater and is now in charge.

Charles City, Iowa.—Extensive improvements will be made on the Bijou theater by A. T. Prescott, the owner.

Dubuque, Iowa.—The Standard Amusement Company has purchased the Star moving picture theater and will re-open it for business.

Orlando, Fla.—Mr. Max Zapf has sold his interests in the Electric theater to Mr. E. J. Wemer of Sanford.

Brooklyn, N. Y.—David Robinson will erect a summer vaudeville theater on the site of the Bader's road, Ocean Parkway and Sea Breeze avenue.

Elk Point, S. Dak.—The moving picture theater operated by James Maher and Henry Hanson in the Flannery building, was badly damaged by fire.

Cando, N. Dak.—Messrs. W. C. Reed and C. P. Bleston will open a new moving picture theater, to be known as The Star.

Memphis, Mo.—Roy Stone has sold a half interest in The Aeolian electric theater to Tobe Beer, of Keosauqua, Ia.

Sioux City, Iowa.—David Breeler, manager of the Orpheum theater, has decided to erect a new building for the theater.

Cincinnati, Ohio.—The National Theater Company of Columbus has leased the stores at 126-32 West Fifth street and will remodel them for the use of a 10-cent vaudeville theater.

Rockford, Ill.—A new moving picture theater was opened here Dec. 11 by Axel Johnson and Sam Anderson in the Svea music hall on Seventh street. A piano player and illustrated songs will be included in each entertainment.

Honesdale, Pa.—Chris H. Schrader, of New York City has leased Oneida hall and opened it to the public Dec. 18 as a first-class moving picture and vaudeville theater. The house is being thoroughly renovated and made up-to-date in every respect. Mr. Schrader is a native of this city, but having lived in New York twelve years he became familiar with amusements of this kind. He will also act as manager of the new house.—LOERCHER.

BRIGHT OUTLOOK IN CINCINNATI THEATERS

Permanent Symphony Orchestra is All that is Lacking to Make It a Musical Center.

Cincinnati, O., Dec. 14.

Christmas in the Queen City is a day of general pleasure seeking and the popular resorts have forestalled the occasion by offering unusual attractions to the public. In view of the large crowds that assemble in the different theaters, the demand has already manifested itself in the advance sale of reserved seats. Judging by the past season, which is noted as having been very prosperous, the outlook for 1909 is promising. The tendency on the part of Cincinnati to patronize places of amusement is indicated by the many new edifices that are being planned and erected for the purpose of entertaining a large patronage. In the coming year there are, at least, a half dozen new edifices to be erected in vaudeville and other lines, which promise to be monumental structures of metropolitan character, and special pains will be taken to make the interiors not only very ornamental and decorative, but nothing will be spared to make them commodious and in every way up-to-date.

That Cincinnati has always been progressive in the amusement line is shown by the marvelous records it has achieved as a great music center. The May festival celebrated here every two years, and which were so ably conducted by Theodore Thomas, always prove a great magnet to draw to this city music lovers from all over the country. On these occasions the greatest soloists in the world are heard, and as these events are prepared for at an early date, they prove the best that the music world affords, according to the statements of great critics. There is only one feature that is waiting in Cincinnati to make it unrivalled, that is a permanent symphony orchestra. This shortcoming, however, is now being remedied by the enthusiastic activity shown on the part of prominent citizens, who have subscribed large sums toward the realization of this object.

Runey Becomes Reminiscent.

At the close of the year, the writer becomes reminiscent and inadvertently recalls some incidents perhaps long forgotten, but which at the time stirred not only this community, but the entire country. One of these was the reciting of Sheridan's Ride by James E. Murdoch in the old Pike Opera house. The poem was written by Thomas Buchanan Reade especially for the famous actor, who delivered it in such a masterly manner that it was concluded to render it throughout the country for the benefit of the Sanitary Commission. The Pike Opera house which experienced a series of fires accompanied by a loss of many lives, no longer exists, and the space is now occupied by some of our handsomest commercial buildings on Fourth street, the chief thoroughfare of the city. Another memorable incident occurred in the old National theater which still stands and is used at present as a tobacco warehouse. It was on the night of the day when Abraham Lincoln was assissinated and Edwin Booth was billed for the performance at this theater. The news of the death of the president had circulated like wild fire and the loyal citizens were in a state of frenzy regarding the atrocious act that has been perpetrated and were naturally much incensed against any one who in any way was related to the murderer. When Booth appeared on the stage, a storm immediately arose and a part of the audience rushed toward the stage for the purpose of seizing him. Fortunately, however, he fled, and in a neighboring building found refuge behind a stock of dry goods, where he remained concealed until he could be safely transferred to some other point.

Turner Fest Next June.

The "Turners" of Cincinnati are manifesting a great interest in the "Turner Fest," which will take place in this city next June. The North Cincinnati Turn Verein is especially zealous in behalf of the undertaking, and they are making every effort to have the affair prove a grand success, as it will be a national gathering, congregating associations from all sections of the United States and Canada.

Mr. August Herrmann, of baseball fame, is chairman of the committee on arrangements, and as his executive ability is well established there can be no doubt that his untiring efforts will meet with the heartiest response everywhere. The advertising feature will be made especially attractive, and the program will be announced with a large display of effective publicity. Cincinnati will soon have the reputation of possessing the only baseball park in the world that is lighted by electricity. The project originated with Mr. August Herrmann, the president of the Cincinnati Base Ball Club, a novelty which, no doubt, will be appreciated by the devotees of the great American game.

Another Fall Festival.

As our fall festivals proved veritable successes in the past, attracting to the city a large number of people, it is proposed to have another festival in 1909. A publication will be issued to advertise the undertaking and strenuous efforts are being made to secure an industrial, art exhibition of the highest order, which the attractions in the theatrical and amusement lines will in every way be superior to former attempts.

Mr. Hugo Kupferschmidt, of this city, is the proud possessor of the favorite violin of the great Wilhelm, who for many years charmed vast audiences of two hemispheres with his wonderful execution on that instrument. The present owner purchased the violin, which is a genuine Stradivarius of excellent quality, at a fabulous price, and that he holds this rare relic in high esteem will be appreciated by all admirers of music.

Mr. Herman Bellstaedt, the famous cornetist, has revived the time-honored "Pops," which in past seasons were the favored concert on Sunday afternoons. As popular prices are charged and the orchestra is in excellent condition, the concerts given in the spacious music hall are visited by large crowds, fully establishing their popularity.

John C. Weber, leader of the Weber Band, is more in demand than ever. He claims that he is always troubled how to fill his engagements. His concert tours have been very successful, a practical demonstration that quality always wins.—RUNEY.

Spokane Fair Dates.

Spokane, Wash., Dec. 14.

Robert H. Cosgrove, secretary and manager of the Spokane Interstate Fair, is in the east where he attended the big livestock show in Chicago. He reports that they have secured everything they were after, and have been assured by prospective Alaska-Yukon-Pacific exhibitors that they will arrange to be present at the Spokane Fair which will be held September 20-25, inclusive.—SMITH.

RICHMOND HAS HAD FAIRLY GOOD YEAR

Financial Depression Felt More by First-Class Houses Than by Other Amusement Places.

Richmond, Va., Dec. 14.

"How stands the record of the dying year? Are all its bonds fulfilled?"

With all the handicaps and disadvantages inseparable from a presidential campaign year, this man's town may respond with a note of cheer, answering the challenge.

Reviewing the local theatrical field, a substantial advance in theatrical interests may be recorded. In the year now closing fourteen new amusement houses have been opened to the public. One handsome new theater has been built, another is raising within a block of the first mentioned and the field thus broadened is affording to professional entertainers the widest and richest pastures to be found in the eastern country, between Baltimore and New Orleans.

In the first-class field the season has been disappointing. For reasons obvious to those who run and read, the number of first-class attractions moving hitherward and hence has been small. And eke the patronage accorded them. James K. Hackett, for example, played three performances to a gross of less than $1,000. Other gilt-edge attractions suffered the same experience. The Academy of Music, the only first-class house here, has experienced the most unprofitable run of business in the last four months since the Leath Theatrical company ,which controls the circuit made up of this city, Norfolk, Lynchburg, Roanoke, Newport News and Petersburg, was organized, five years ago.

On the other hand, the popular price and ten-cent houses, together with the motion picture theaters, have been well patronized.

The rich harvest reaped by the pioneer picture show shops, in fact, attracted to town a multiplicity of promoters and investors who have crowded the field with cheap amusement houses. Yet, all of these places have prospered and continue to thrive, even as the green bay tree, in dull times and in good.

Lubin Offers Vaudeville.

The Lubin theater, just built at a cost of $35,000 and opened recently, is offering vaudeville and motion pictures at a dime admission. The facade is the handsomest of any theater in town. The house was built by a local capitalist, and the Lubins, the film makers, have a ten years' lease. Manager Schwatz is running continuous shows from 2 to 11 p. m. Throughout the afternoon and evening hours the sidewalk in front of the ticket office is blocked with seat-buyers.

The Colonial, of the Wilmer and Vincent chain, which recently abandoned Keith vaudeville to enter the scramble for the dimes, is likewise enjoying a rush of patronage, almost equal to the perpetual jam at the Lubin.

A dozen more of these cheap theaters are realizing in their share of patronage all that a reasonable manager could expect.

Bijou is Doing Well.

The Bijou, of the long chain of popular price theaters, devoted to melodrama and musical comedy, has maintained its prestige and drawing power while dime show shops cropped up on all sides, and its books will probably show profits at the end of the year little below the figures for the same period in last year.

Thus it may be seen that while the business depression attending the presidential campaign was felt by the first-class interests, there is no cause for complaint at any other point in the situation.

Whether the multiplying swarm of ten-cent vaudeville shows is a real menace to the business of the first class and popular price theaters is a problem to be solved by time.

Jake Wells' Blunder.

An unfortunate plunge into the hotel business will cost Jake Wells, president of the Wells Amusement company, and general manager of the Leath Theatrical company, about $17,000, when he is through paying Stephen Allen's debts.

A law and equity court jury returned a verdict against the theatrical magnate a few days ago awarding judgment for $13,500. The suit was brought to recover on a five years' lease of the old Hotel Allen property. Half a score of judgments for small amounts were previously awarded against Wells.

And yet Wells, morally, doesn't owe a dollar of these debts. The debts are the debts of Stephen Allen. There is a moral to the tale.

Gave Allen Advice.

About two years ago, Wells, who was and is absolutely guiltless of any knowledge of the hotel business, undertook to do the handsome thing by his friend Steve. He advised Steve to settle himself down as a boniface in a house to which they gave the name Hotel Allen. Steve's knowledge of the art of running a hotel was on a par with Jake's. But Steve was game to try anything once.

To make a hotel-keeper of Steve Jake found it necessary to stand good for the embryo Boniface to the rental agent, the furniture man and the rest of the fellows who supplied the fixing. After Jake saw Steve apparently flourishing and growing fat, he bade Stephen go ahead and do the rest on his own hook. Then Steve went ahead and ran his hotel business into the ground.

Creditors Show Up.

Came along subsequently a small army of creditors, who called upon Jake to pay Steve's bills. When Jake demurred they haled him to court and the court told Jake that under the Virginia laws he had assumed all of Steve's obligations when he commended Steve to the rental agent, the furniture man and the other fellows who supplied the fixings for Steve's hotel.

"But," remonstrated Jake, "I was not in partnership with Allen. I never shared in the profits to the extent of a red cent. I was merely giving him a lift. There are no papers to show a partnership."

"Nevertheless," replied the court, "the law recognized you as partner when you gave Steve his start, and as you neglected to make a public record of your determination to let Steve go it alone, you are liable for the debts of Steve if Steve can't pay."

Steve can't. And having, therefore, no business with his creditors he has gone to Florida, where the lemons grow.—GOLDEN.

Curtis in Seattle.

Seattle, Wash., Dec. 14.

The Russel-Drew-French stock company will close its winter season at the Third Avenue theater this week with Uncle Tom's Cabin and the company will disband Saturday night. Beginning Dec. 20, the Ed Custer Musical Comedy company of 25 people will open an indefinite engagement in the bill, Ikey, Jakey, Mickey. The company comes here from Denver. It played a long season at the Oaks in Portland last year.—SEFRIT.

The Wolf has not yet been seen in Cleveland and this fact is advanced as an argument by those who claim that it is unfair to a city of that importance to be obliged to wait until an attraction wears itself out in New York, Chicago, Boston and Philadelphia before it is seen in other big cities.

THE THEATER AS A SOCIAL FORCE

ONLY the shadow, rapidly diminishing, of the old Puritanical feeling against the theatre and its people now remains. Great theatrical combinations, headed by men of brilliant ability, have placed the theatrical business on the same basis as other vast commercial enterprises. "Commercialism," about which we hear so much, has been admirably and truthfully defined as the policy of choosing those plays that will suit the greatest number of people, selling as many tickets as possible, and neglecting the tastes of neither the gallery nor the boxes in a frank endeavor to achieve a popular success. The theatre-going public is no longer influenced mainly by the verdict of the critics. The manager of experience cares very little for the analytical portion of his audience, because he realizes that the people upon whom the success of his theater rests are back of them and in the galleries.

The theater at present is a school of applied ethics, and when you have an enormous number of people going to the theaters and talking about the plays you have a great social force.

The drama in its highest form is not an exclusive gathering of ihe intellectual classes, but a banquet at which anyone, no matter how great or how humble, may have a place; and as for the playgoing public, it is the truest democracy in the world.

Herbert C. Duce.

PLAYS AND PERSONS IN PARAGRAPH

Eddie Leonard, the minstrel star, who is with the Cohan and Harris Minstrels, is a Richmond boy, and his friends among the local newspaper men of that city, being apprised of his forthcoming marriage to Mabel Russell on Christmas Day, are preparing a Christmas stocking, which will be forwarded to the minstrel man about Santa Claus time.

* * *

Harry Tucker, city editor of the Richmond (Va.) Journal, Chas. E. (Tommy) Atkins, editor of The Playgoer, with several other Richmond newspaper men, will reorganize the old Richmond Press Club at the opening of the new year. They are planning for the first big social event a reception and "big eat" in honor of Fiske O'Hara, the Irish tenor, who will bring Dion O'Darc there in January. The Irish romantic actor is featuring in his production this season a waltz song, Nora McNamara, written for him by Robert Golden, dramatic editor of The News Leader, of Richmond.

* * *

A. H. Woods has purchased the rights to produce Pierre of the Plains from Henry B. Harris and will organize another company and send it out for a tour of the dollar houses on the Stair-Havlin circuit. Pierre has been praised in every city it appeared under Harris' management, but has never done a large enough business to brag about.

* * *

Klaw & Erlanger's massive production of Edmund Day's drama, The Roundup, has a cast which includes Maclyn Arbuckle, Orme Caldara, W. E. Knibloe, Joseph M. Lothian, Elmer Grandin, Walter Pennington, S. L. Richardson, James Asburn, Jacques Martin, Harold Hartsell, John J. Pierson, "Texas" Cooper, Fultin Russell, Florence Rockwell, Minnette Barrett and Marie Taylor.

* * *

Dave Marion is said to have entered into an agreement with Sam Barnard to write a musical show for Bernard's use next season. The two appeared together years ago in burlesque and when Bernard climbed out of burlesque Marion was over in England making a hit with Englishmen in his travesty on a London cabman. The pair met again not long ago in Indianapolis and Bernard saw Marion's show and apparently enjoyed it heartily.

* * *

Lulu Glaser in Mlle. Mischief will end her engagement at the Casino theater in New York Saturday night. This piece has been popular, but Miss Glaser is obliged to leave to make way for other Shubert attractions. She will be followed at the Casino by Eddie Foy in Mr. Hamlet of Broadway, opening next week.

* * *

Little Nemo in the last five performances of Thanksgiving week, broke all records in attendance and receipts at the New Amsterdam theater in New York.

* * *

Daniel Sully came into Chicago the other day from Joliet where he was playing in The Matchmaker. He will soon produce a new play by Jerrold Sheppard, who wrote his present vehicle, and until it is ready will make his first tour of the Pacific coast cities in five years. The Matchmaker has been seen in the east and as Mr. Sully was formerly a great favorite in the west, he concluded to return to that section for a few weeks with The Matchmaker. Mr. Sully's role in his new play will not be that of a priest.

* * *

Mrs. Sol Smith, one of the grand old women of the stage, is seriously ill in New York City.

* * *

Adeline Genee and The Soul Kiss are only to be seen in seven cities this season. The list includes Washington, Boston, Philadelphia, Baltimore, Pittsburg and Chicago, where the dancer begins an engagement of fifteen weeks on Jan. 1.

* * *

Paid in Full had the largest business in the history of the Walnut in Philadelphia on Thanksgiving night, with the single exception of one performance by the late Richard Mansfield.

* * *

"Little Chip's" real name is Samuel Kornblum and he is 24 years of age.

* * *

"There are fewer great actresses on the American stage today than at any time in its history," said Blanche Walsh recently. "It is not the fault of those who sink thousands of dollars annually in an effort to raise the drama to a higher pinnacle, but the fault of the public, who relegate the great works for vaudeville or musical comedy."

* * *

Adeline Genee is to be starred next season in an extravaganza, in which she will present Copellia and The Dryad, a thirty-minute playlet, which she produced in London last summer.

* * *

Margaret Anglin had planned to end her season in Australia on Dec. 17, and on the day following she and her sister were expected to sail for Egypt, where Miss Anglin will spend a few weeks resting. She has been working steadily since August, 1907. Her American season will probably begin in Boston next September in The Awakening of Helena Ritchie.

* * *

George C. Hazleton, Jr., has written a new play founded upon the life of Edgar Allan Poe. Mr. Hazleton is the author of the popular comedy Mistress Nell, which made Henrietta Crosman famous, and by which she rose from the ranks to that of a star. The star in his new play to which he has given the title of The Raven, will be Henry Ludlowe, who has already won a prominent position as an interpreter of Shakespearean roles. Mr. Ludlowe came under the management of Mr. Hazleton last year and attracted attention during his engagement in New York.

* * *

E. H. Sothern and Julia Marlowe will be the principal players at the New theater in New York.

* * *

Algeria will be revived by Victor Herbert early in January, according to present plans. Frank McKee no longer has an interest in the attraction.

* * *

Freda Linyard, understudy of Vera Michelena in The Soul Kiss, was called upon to take the role in Philadelphia last week when Miss Michelena sprained her ankle. She is credited with success.

* * *

The two hundredth performance of The Three Twins was given at the Herald Square theater in New York Dec. 10.

* * *

Elsie Ferguson is now leading woman with Wilton Lackaye in The Battle. She had been with Pierre of the Plains until the original company disbanded.

* * *

Florence Davis is presenting Under the Greenwood Tree, which Maxine Elliott used some time ago and found a failure. M. R. Isaacs, SHOW WORLD correspondent at Helena, Ark., writes that Miss Davis pleased a large house there with this play.

* * *

Lillian Russell has sold her home in New York but denies the rumor that she will marry again. "No more matrimony for mine" she says.

* * *

Jack Lyle, who is now in Chicago, has been with three shows so far this season. He was with Algeria when it closed at the Chicago opera house and previous to its opening was with the Babes in Toyland and Three Little Maids. The Three Little Maids closed, and he closed with Babes in Toyland of his own volition.

* * *

Charles A. Schory, who will have the role of "Jim" with A Girl at the Helm (road company) was with The Merry-Go-Round until it closed Nov. 21 at Grand Rapids and then joined Algeria, the run of which also came to a sudden termination. He is certain that the third time will be the charm and expects a long and prosperous season with The Girl at the Helm.

* * *

Twelve people left Chicago recently to join Babes in Toyland which is under the management of W. E. Flack. One by one they are returning to town, which has started many speculations as to why people do not stay with that show this season.

* * *

Joe Young and wife closed with Babes in Toyland recently and returned to New York. Charlotte Charter and Geniveve Crowlew, who closed with the company recently, are now in Chicago.

* * *

Signorita Latish, of the Madame Butterfly company, came near being asphyxiated in a hotel at Wheeling, W. Va., recently, the gas escaping, according to her story, from a hose which was connected to the gas stove in her bath room. She did not notice it particularly but later some one passing heard her groaning and broke in to find her unconscious. The hotel management claims she had lately been suffering with pneumonia and had simply fainted while taking her bath.

* * *

The Travelers' Protective Association of America has elected to membership Frank J. McIntyre, who plays Bob Blake in James Forbes' comedy, The Traveling Salesman.

* * *

Miss Winifred Burk is playing Kundry with Martin & Emery's Parsifal now in the southwest.

* * *

Adrian Von Plank was fatally wounded by E. N. Blacker, a business man of Bakersfield, Cal., and it is claimed that domestic difficulties were the cause of the shooting.

* * *

Hattie Williams in Fluffy Ruffles in the Nixon theater, Pittsburg, took what is regarded as undoubtedly the world record for a musical comedy's receipts. At regular prices the piece is said to have taken in $3,203 for the afternoon and evening performances.

* * *

Caspar H. Weis has the contract for furnishing the midgets at the Midget City in Paris through H. B. Marinella. The company he is organizing will open in Paris on April 11 and close Oct. 31, 1909, according to present plans.

* * *

The hundredth performance of A Gentleman from Mississippi, was given at the Bijou in New York last Monday night.

* * *

The Peoples Players, a press sheet issued from the People's theater in Chicago, has a picture of Joseph Pilgrim on the front this week, and he is styled "one of the ablest showmen in the city of Chicago."

* * *

Master Gabriel gave a reception on the stage at the New Amsterdam in New York Wednesday afternoon, which proved a popular feature. Little Nemo is now in the third month of its run at that house.

* * *

Fritzi Scheff is doing a splendid business in New York and The Prima Donna has been well received.

* * *

Chanez Olney, who is ill at a hospital at Watertown, N. Y., will receive a purse Xmas morning containing something like $1,000. A benefit was given for her in Syracuse, N. Y., and mail subscriptions poured in from all parts of the country. Eleanor Robson, Elsie Janis, Margaret Mayo and Emma Janvier were among the liberal contributors.

* * *

Lew Dockstader's Minstrels closed Thursday at Holyoke and will rest until Xmas day.

* * *

Gertrude Harrington, who filled a summer's engagement at the head of her own company in Peoria, Ill., is now visiting at her home in Barry, Ill.

* * *

Jules Layolle will arrive in New Orleans late in January to arrange for an opera season for 1909 and 1910. He will have the French opera house.

* * *

Lina Abarbanell is back in the cast of The Merry Widow at Boston, after a well earned rest.

* * *

Arnold Daly opened at Atlantic City Monday night in a play called The Pickpockets, by C. M. S. McLellan, author of Leah Kleshna and The Shirkers. Liebler & Co. are the managers.

* * *

Maud Lillian Berri has not yet joined the company presenting A Winning Miss at the Garden theater in Chicago, but she may possibly join later. Frank Moulan will be a Xmas present for the patrons of that house, and other players of great reputation are being negotiated with.

* * *

Elsie Janie and her mother, Mrs. Bierbower, Mr. and Mrs. Andrew Mack, Jack Norwroth and Norah Bayes, and Will Connor, of Dillingham & Connor, made up a box party at the Garden theater in Chicago last Sunday night and romped about the new theater after the performance, testing its acoustics and prying into every nook and corner.

* * *

Adele Rafter and Charles Sinclair have been engaged by Kolb and Dill to succeed Billy Clifford and Maud Lambert with their production. Clifford and Miss Lambert are at the La Salle theater in Chicago rehearsing with the company that will play A Girl at the Helm on the road.

* * *

Marie Dale, who is in private life Mrs. Ben Shepman, of St. Joseph, Mo., who has been playing with a stock company in Minneapolis, went to New York this week to join her sister, Marvin Hammond, who has been playing in the West. They will spend a month in New York and then will go to the coast to join the James Post company for the remainder of the season.

* * *

Lillian Albertson (Mrs. A. J. Levy), who was a member of the original Paid in Full company, is now at the St. Francis hotel in San Francisco. Later she will go to Los Angeles for the winter months. Miss Albertson left Paid in Full when it terminated its New York engagement because of her dislike of going on the road.

* * *

Ernest Charles Warde, youngest son of Frederick Warde, and for several years stage manager for the late Richard Mansfield, is a member of Max Figman's support, playing The Substitute.

* * *

Hans Hanson, now in its seventeenth week, is reported to be doing a fair business. Lew Wren in the title role and Bessie Wren as Chick are especially spoken of although the entire cast seems to satisfy the audiences in the places where the show appears. The daily band concert is one of the features most enjoyed in the small towns and when Lew Wren whistles with the band accompanying him the "towners" open their eyes. There has not been a change made in the cast since the season opened. The company will be at Marysville, Kan., on Xmas day.

B. S. MUCKENFUSS.

B. F. Muckenfuss, who succeeded E. F. Carruthers as general booking manager, Interstate Amusement Company department, Western Vaudeville Managers' Association, with offices in Majestic Theater building, Chicago. Mr. Muckenfuss was formerly manager of the Majestic theater at Dallas, Texas.

SHOW PRINTERS HAVE REVISED REGULATIONS

Exclusive List of Changed Rules as Adopted by the New York Convention.

At the meeting of the Show Printers' Association, held in New York City, at the Flanders Hotel, Nov. 23,25, a report of which was printed exclusively in this paper, the following revised rules and regulations were adopted:

A—The protection of the show printers from the contracting of bad debts.

B—The furnishing of facilities for collecting bad accounts.

C—The establishment of a regular credit line for conducting business with customers.

D—To promote the show printing industry by mutual co-operation.

E—To publish a show printers' financial index directory.

F—To issue weekly bulletins to its members.

G—The censorship of posters, delinquents, etc.

H—To protect the legitimate show managers and their interests.

I—Duty of Show Printers—It shall be the duty of every member of this association to immediately notify the secretary whenever he has made a bad account, giving the names of such parties; when the information will be of general use for the protection of the members. Upon such notice the secretary must immediately notify all members.

J—Opera House Managers—It shall be the duty of all opera house managers desiring to co-operate with this association to immediately notify the secretary whenever a company is traveling under an assumed name, putting on a show unworthy the confidence of the public, discrediting the profession, advertising "big things" they haven't got, and failure to live up to contracts, etc. Upon such notice the secretary must immediately notify the chairman of the credit committee.

K—To keep a record of all managers, companies, agents and professional people.

L—To discontinue the making of objectionable posters and encourage a higher and better grade of work.

M—To co-operate with the entire legitimate theatrical profession.

N—To discontinue making finished colored sketches without an order.

O—To discontinue further credits to agents ordering shipments C. O. D. and then failing to lift the package.

P—To charge for samples at catalogue prices and credited as so much cash on first order.

Q—To refuse credit where indebtedness is shown to other members. This rule applies to everybody without recognition as a show man or established credit and will be strictly and impartially enforced.

R—To contract with a bonding company to furnish bonds for attachment proceedings, etc., in any city, town or hamlet in the U. S. or Canada.

S—To retain the services of an attorney in all leading cities.

T—To endorse the rulings of the Bill-Posters' Association in the elimination of all wooden billboards, as being absolute and foreign to the progressive views of the present age and to further the rulings requiring all billboards in the future to be constructed of sheet steel.

U—To give a hearty and strenuous support to all publications that advocate the theatrical cause.

V—To stimulate playwrights in their endeavor to produce plays of an elevating character that will enforce into the public a love of the drama which satisfies the cravings for higher ideals.

W—To condemn the advertising of morbid, criminal, sensuous and spectacular distortions.

X—To create a fraternal feeling and harmonious action of the profession, in the furtherance of every object that has in view the betterment and improvement of show enterprises.

Y—The elimination of all free printing, discounts, rebates, bribes or considerations of any nature whatsoever.

The Poster Co., incorporated under the laws of Ohio, has been appointed official collectors for the Show Printers' Association, and accounts placed in their hands for collection, that are paid promptly, are not reported to the membership. Failure to pay or answer communications are reported to the chairman of the credit committee for quick action. This company will be the clearing house for all law, collections and credits, issuing daily reports to attorneys in the leading cities, the issuing of special financial reports and transacting a general theatrical law and collection bureau by competent attorneys experienced in theatrical work.

Local Poster Clubs in all the large cities have recently been organized, composed from among the members with a president, vice-president, treasurer and secretary. The meetings are held simultaneously on the first Tuesday in each month, dealing with local situations and acting on matters furnished under the jurisdiction of the National Association.

The officers and board of directors of the association are as follows:

Officers.

Charles W. Jordan, president, with the Central Printing and Engraving Co., Chicago, Ill.; James Hennegan, vice-president, with Hennegan & Co., Cincinnati, O.; H. J. Anderson, treasurer, with Enquirer Job Printing Co., Cincinnati, O.; Clarence E. Runey, secretary, with the Clarence E. Runey Poster Printing Co., Cincinnati, O.

Board of Directors.

E. H. Macoy, chairman, with National Printing and Engraving Co., Chicago, Ill.; E. R. Mackay, with Winterburn Show Printing Co., Chicago, Ill.; Jos. Mack, with Jos. Mack Printing House. Detroit, Mich.; C. F. Libbie, with Libbie Show Print, Boston, Mass.; L. C. Farrar, with Chicago Show Printing Co., Chicago, Ill. Arch Donaldson, with Donaldson Lithographing Co., Newport, Ky.; W. S. Donaldson, with the Great Western Printing Co., St. Louis, Mo.

THE SHOW WORLD is privileged to present in this Christmas number a layout of the leading members of the Show Printers' Association of the United States and Canada. It is to be regretted that a full quota of the membership could not be presented in the layout, owing to the late arrival of photographic copy.

This organization represents fully 95 per cent. of all the poster makers in America and an investment of more than fifty millions of dollars.

The purpose of the organization, as may be seen from the complete list of its rules and regulations here given, is by no means an attempt to eliminate rivalry in prices and workmanship, but is, instead, a legitimate enterprise formed to protect its members against various fraudulent encroachments. It is in fact nothing more nor less than an association for credit purposes, which, by means of such purposes is sufficiently strong to add much power to the elevation of the American stage. The "fly-by-night" theatrical company of unhappy memory, has practically become a thing of the past since these gentlemen have combined for the general good, and, in consequence, the public has had the advantage of witnessing shows which give them a full return for the price of their seats.

That the organization has no quarrel with theatrical producing managers is evident, and, indeed is proven beyond cavil by the fact that the producers are working in harmony with its members.

VIEWS OF THE ALASKA-YUKON-PACIFIC EXPOSITION

LONDON HIPPODROME FOR M. C. ANDERSON

It Will Be Operated in Conjunction With the One Now Running in New York.

Cincinnati, O., Dec. 12.

M. C. Anderson, of the New York Hippodrome, and a chain of theaters throughout the country, spent Thursday in Cincinnati in consultation with his partner, Henry M. Ziegler, of the Columbia theater. Mr. Anderson has but recently returned from Europe, where he spent several weeks, resulting in his decision to institute a hippodrome in London similar to the New York Hippodrome.

Speaking of this project Mr. Anderson said:

"I spent some time in several of the larger European cities with the view of selecting one in which to erect and maintain a hippodrome. I was somewhat impressed with Berlin, and there were parties there who desired to become interested in the enterprise. But I have not been able to convince myself that Berlin is sufficiently large to support a hippodrome of the magnitude of the one in New York. The only city I saw in all Europe that I thought could successfully support a hippodrome is London, and I have decided to go ahead in that city. I already have a site in view in London, and as soon as the present theatrical season is over I shall return to Europe and begin active operations on the London Hippodrome, which will be operated in conjunction with the New York Hippodrome and on as large a scale. While abroad I also engaged a number of big acts for the New York Hippodrome and the vaudeville houses in which I am interested." Mr. Anderson returned to New York Thursday night.—CLARENCE E. RUNEY.

ALL THEATERS WILL JOIN ASSOCIATION.

Motion Picture Exhibit Organization of Cincinnati Elects Officers.

Cincinnati, O., Dec. 12.

The Motion Picture Exhibit Association, of Cincinnati and vicinity, held a meeting on Wednesday, with the following in attendance: Spaeth & Zesterman, Mr. Hill, D. Fricburg, Mr. Lathrop, Mr. Hennegan, I. Lisbon, Mr. Reilly, Mr. Bernardi, John Huss, C. Bush, A. Ashe. T. A. Nolan, Brockel & Lowe, W. C. Kitt, representing eighteen theaters. There are thirty-six theaters in Cincinnati and all will join this association.

One of the most important acts connected with this movement was a test recently made at one of the leading theaters, by which was conclusively shown that moving pictures are not explosive although inflammable. An opinion was also voiced by the underwriters and building inspector, and it was further unanimously agreed that the responsibility for the agitation solely lies with the press.

The officers of the association are: Mat Spaeth, president; Ed. Bernardi, secretary; G. W. Hill, treasurer. The objects are as follows: Close affiliation, mutual protection and an agreement that all operators must pass inspection before being employed, thereby guaranteeing to the public that only experienced hands are employed in the conduct of the industry.—CLARENCE E. RUNEY.

PINE BLUFF AGAIN ON THE ROUTE LIST.

Flood Excitement Has Died Out and Manager Philpot Expects Good Business.

Pine Bluff, Ark., Dec. 14.

C. E. Philpot, manager of the Elks theater, said today: "The danger of further damage to property from the floods passed several days ago, excitement has died out and business is at its normal stage again. The government fleet of boats has arrived from off the White River and the work of repairing the river bank is now in progress. I have several attractions booked for this week and expect to give them a good business."

During the flood excitement theatrical business as well as other kinds of business suffered. The newspaper reports of the flood caused many theatrical managers to write or wire in regard to cancellation but when given the true status of affairs not a company cancelled, according to Mr. Philpot.

Jack Blair of the Flower of the Ranch, which played at the Elks theater Monday, Dec. 7, spent a very pleasant day among relatives and old friends. Mr. Blair resided here several years ago.

The theater-goers of Pine Bluff were delighted with The Woman's Hour, presented by Miss Adelaide Thurston, at The Elks Wednesday, Dec. 10. Manager Phipot received many congratulations upon securing this excellent performance. On Friday, Dec. 11 a small but very appreciative audience witnessed Florence Davis and Elliott Dexter in Under the Greenwood Tree. The management reports that the company is playing to fine business, and their tour in the South this season is proving a most successful one. The Orpheo continues with vaudeville to good business, and the two moving picture houses say they have nothing to complain of.—ETTER.

"AMERICAN IDEA" IS DOING "GOOD."

It Is Making Money and that Is Something this Season According to Walter Kingsley.

The American Idea is not doing a tremendous business at the Colonial theater in Chicago but it is certainly not the fault of either the house advertising staff or the press agents and billers of the company for certainly no attraction was ever better advertised.

Since Cohan & Harris entered the ranks of producing firms they have spared no expense in advertising the attractions under their banner, but certainly no more novel methods than are being used here were ever devised by a conscientious biller.

Last week a fellow appeared on the street made up as an exact image of The Mysterious Man, who is a hit of The American Idea and everyone who saw him would naturally nudge a friend and ask if he had seen the Colonial show. A large banner on an ice boat in the Chicago river has attracted much attention and the big banner across North Clark street is an advertisement which he who passes in a street car must read.

Louis Wolf, advertising agent of the house, does not devise these advertising schemes. He simply puts the banners up when directed to do so by those who are burdened with originality in advertising methods.

Walter J. Kingsley, general press agent of the Cohan & Harris enterprises, stated that The American Idea was doing "good" and making money. "And that is something this season," he added.

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This story is beautifully presented and of excellent photographic quality. It combines in a touching manner sorrows and joys and will render a most entertaining number.

"THE LITTLE CHIMNEY SWEEPERS"

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"THE GOOD PLAYTHINGS"

GAUMONT. Length (approx.) 270 ft.

A delightfully pleasing short story combining perfect dramatization and magic. This subject will prove of especial interest to young and old alike.

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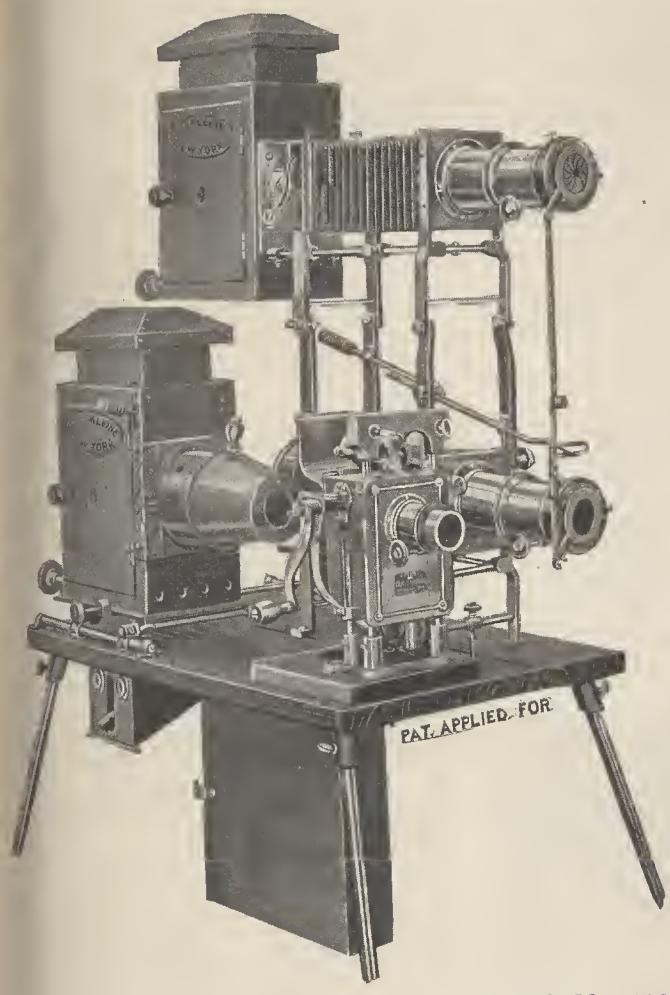

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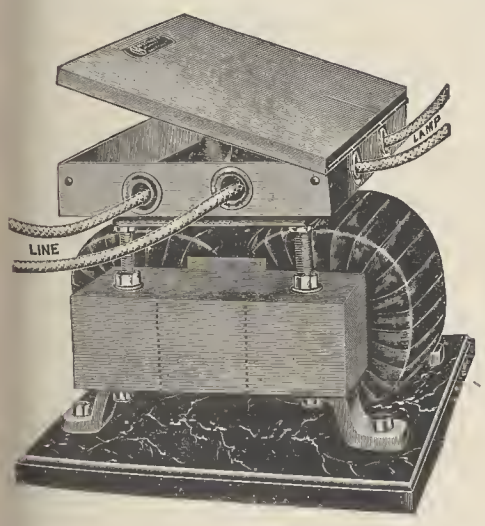

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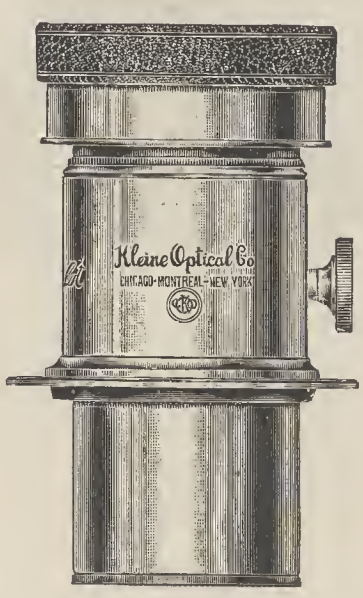

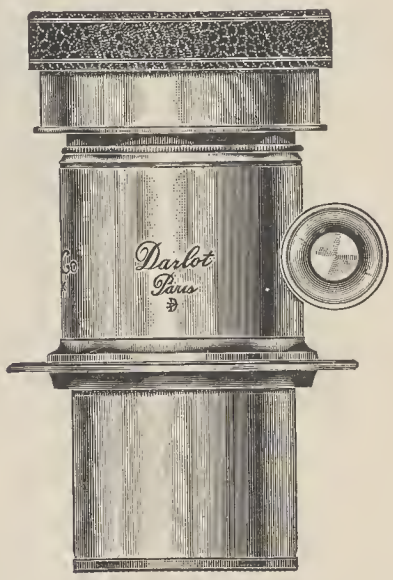

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Leslie & Grady
Livermore, Lloyd
Larkins & Burns
Levy, E. D.
Lewis, Chas.
Lyons, G. C.
LaTeska
LeFevre, J.
LaDelle, Fred
Lawrence, Walter
Lemson, Bert
Leslie, Eddie
Leonzo, Edw.
La Belle Trio
Latell, Edwin
Lewis, O. K.
Lloyd & Garrison
Lester, The Great
LeRoy & Levanion (Pkg.)
Langdon, Harry.
Lennon, Bert
Lopez and Lopez
Leighton, Bert
Lacey, Will
Lynn & Sang
Lee, E. J.
Leon & Adeline
Layfaettes, The
LeClaire, A.
Lee, R.
Morton, V.
Mack, Hardy A.
Martin Bros.
Marquis & Lynn
Madell & Corbley
Morton, Lew
Minturn, Harry L.
Manning, Art
Mack, Chas.
Manion, Raymond G.
Miner, Coleman & Satterler
Maximus
Mason, W. A.
Mitchell, Orm
Morige, John
Murray, John
Marsh, R. J.
Murphy & Vidocq
McWatters and Tyson
McClellan, Dr. Geo. B.
McWatters, A. J.
McCullough, Malcolm
Morphy, Bert.
Meyers Lake Casino
Milton, Clyde
McIntyre, H. C.
Mazuz, Wm.
Muller, Wm. Eugene
Murray, Manager
More, Davy D.
Muller, Carl
Murphy, J. Theo.
Mervine, W.
McKenzie, Billie
Morgan, Geo. I.
Mellor, Alfred N.
Munson & Munson
Manning, Hiram C.
Millar, Mad
Mack & West
Mistachler, I. S.
McAlpin, Jas. T.
MacLallens, The
Morris, L. R.
Mgr. Midnight Bell
SHWD—R m3 12-15 Co.
Musical Millards
Miller, F. O.
Mann, Danny
More, Max
Millards, F.
Maxwell & Dudley
McGreavy, Billy
Nicola, Sig.
Niles & Hart
Novellos, G.
Norman, The Human Frog
Novelty Theater
Niler & Hart
Norrises, Three
Norman, Fred
Nelson, T. R.
Nelson, W.
Omar, Abba Ben
Owen, Mr. & Mrs.
Olmstead, Prof. S. E.
Okura, Japs
Ryan, J. J.
Robisch, John C.
Ronaldos, The
Rickrode, H.
Rand, J.
Rutherford, Jim
Robinson, W.
Rennard, W.
Roach, Ed.
Raymond & Harper
Ross, Budd
Riggs, Chas.
Rosendo, Monsieur
Rose, Frank
Schlicher, L. F.
Silver, Willie
Swain & Ostman
Stein, Ed
Smart, F. L.
Stewart & Woods
Sumetaro, Fred., Jr.
Spaulding, Geo. L.
Sweeney & Rooney
Sacin, Johnnie
Skaylan, Olaf
Stecher, Homer
Selbers, Carl
Shaw, Ward Bertram
Scott, Robt.
Strickland, E. C.
Stogdill, E. B.
Sears, Wm.
Shrave, Harry.
Stanley, Sam
Swisher, Grover
Salter, J. J.
Seamon, M. J.
Simon Trio
Sherman, Teddy
Sayles, Francis
Shallcross, Don
Shea, J.
Sandberg, Bob
Warner, Wm.
Whitehead, Joe
William, Frank R.
Ward, Hi Tom
Wells, Wm. S.
Wynnewoods, The Three
Woolley, L. A.
Wolf & Zedelia
Wiggen, Bert
White, Emory

LADIES' LIST.

Arnold, Florence
Aline, M'lle
Addison, Clarke
Armond, Grace
Allen, Marion E.
Add to Ladies' List, Dec. 19, '08.
Auber, L.
Bartholdys Cockatoos
Biehl, Leorna
Berliner, Vera
Burdette, Minnie
Beverly, Mrs. Frank
Brock, A.
Bell, Z.
Buchanan, Lorraine
Boylan, Mrs.
Balsder, Ed., Mrs.
Burke, Mrs. Goldia
Boly, May
Berton, Bessie
Bates, Eliz.
Byrne, C. T.
Barry, Mrs.
Crowley, B.
Carey, G. T.
Campbell, Edna & Co.
Carbary, Grace
Caine, Maude
Clarke, Daisy
Chapelle, Marie
Carson, Meta
Castle, Lois
Cheever, Helen C.
Carrie, M'lle.
Cole, M.
Clark, Marie
Clinton, Grace
White, Chas.
Winchester, E.
West, F.
Weingetz, F.
Yabo, A. A.
Yuma & Co.
Young, Ollie & Bros.
Young, Olline Russell
Zouboulakis
Zolas

LADIES' LIST.

Dale, Glory
DeGrace, M.
Desval, Olympia & Co.
Davis, Mrs. John
De Ruyter, Mrs. Dora
Dodge, Minta
De Mora, Grace
Davis, Mrs. Ed F.
Dale, Fay
DeLong, Lily (Pkg.)
Dreano, Viola J.
Delmore, Carrie
Dolan, Mrs. Ed.
DeVere, Stella
Dolan, P.
Evans, Trix
Engleton, Nan
Evelyn, Pearl
Elliott, Gray
Epley, Blanch
Evelyn, Miss
Everette, Nellie
Emmerson, Mort
Evelyne, May
Earle, Dorothy
Elliott, A.
Estelitta, Senorita
Estelle, V. D.
Flecher, Jeanie
Frey, Myrtle
Florence, Marie
Fink, G.
Fink, Marie
Four, Minnie
Folbert, Lottie
Frartman, A.
Frances, A.
Fay, Minnie
Glendones, Monda
Gawey, Margaret
Gilkey, Ethel
Gillette, Florence
Goodelle, Inez E.
Garsiel, Miss
Garvie, Mrs. Ed.
Garnella, Mrs. R.
Grager, Ethel
Garner, Grace
Golde, E.
Harris, Marie
Huston, Tessie
Holmes, E.
Hoffman, Louis
Harnish, Mamie
Hadley, Flo
Hilda, M'lle.
Hanson, J. S. N.
Hamilton, Edith
Hoyt, Frances & Co.
Horne, F. Louise
Held, Jules
Haywood, Miss
Holmes, Violet
Hayes, Cath.
Ingle, Mrs. H.
Ines, Miss
Jones, Martha
Johnson, Gene
Kurtis, Julia
Koehn, S.
Kingsley, May
Kastrow, Augers
Keeler, Pearl
Knowlton, Alice
King, Rose
Krebs, E.
La Delle, Mildred
La Delle, Hazel
Lae Trays, Emma L.
Leon, Eva
Lackaye, E.
La Pelletiers, Jean
Lawrence, Frank
Leonard, Mildred
Lane, Claire
Lawrence, Anita
Leyden, Margaret
Lane, Bessie
Lyle, N.
Middleton, Minnie
Merriman, Sisters
Mitchell, E. E.
Marvailles, Mrs.
Minton
Morrissey, Dollie
Melville, May
Martyn, Katheryn
Mann, E.
Martins, Nellie
Milton, J.
Mavis, Clara
McNeil, Lillie
Morris, Ethel
Malone, Miss J.
May, Lily
Martin, Mable
Miller, Julia
Melloe, Mrs. Alfred N.
Mann, Pearl
Mosher, Mrs. T.
Mudge, Eva
Melville, Miss
Maxwell, W. H.
Miller, Gladys
MacLoud, M.
Nunziata, Mrs. E.
Norris, May
Osborn, Miss Teddie
Penoryeo, Alice
Personi, Mrs.
Parker, Grace
Price, C. C.
Pixley, Lulu
Quincy, Dorothy
Ray, Elizabeth
Redding, Francesca
Ricketts, Ethel
Roberts, Mrs. Jennie
Roselle, Miss
Roberts, Lillie
Russell, Ida
Roattino, Adelina
Romaine, Julia
Roberts, Signa
Robinson, Grace
Royal, Rose
Strupp, Eleanor
Seals, Stella
Salisbury, Cora
Scheaff, Matt
Sherman, Isabelle
Schaffer, Jessie
Severance, Margaret
Seibert, Irene
Tillotson, Merle
Tinney, Bertha
Ver Vale, Mrs. W.
VonMitzel, M.
Violette, Mile.
Williams, Bell
Williams, Mildred
Wilbur, M. C.
Ward, May
Wilbur, Marie
Wilson, Walter J.
Weber, W. W.
Woods, Miss Annie
Woods, May R. M.
Wayner, Francis
Whiting, Saidie
White, Mrs. Will
Washburn, Blanche
Yolanthe, Princess
Young, Jessie
Zolo Sisters
Owen, Little Garry & Co.
O'Connor, M.
Offutt, Henry Y.
O'Rourke-Burdette Troupe
O'Rourke, Frank
Oliver, Gene
O'Neal, Harry J.
Percippe, F. L.
Parker, A.
Prince, R.
Proveanie, Arthur
Palmer, Lew
Pollard, Juggling
Parvin, Lee
Plator, Mr.
Palfrey, John G.
Pankleb Co.
Potts & Harris
Powell, Tom
Perrin, Sidney
Pope, J. C.
Power, E. F.
Parsons, J. M.
Pilgrim, Joe
Pettit, Chas.
Pearl, Geo.
Quinn, Geo.
Richards, H. H.
Reed, Willard N.
Ridgely, R. R.
Rachetta Trio
Renaud, Wm.
Ruckler, F. A.
Richards, Dick
Ranor, Edw.
Ranoe, Edward
Richardson, Harry & Co.
Rice, Frank H.
Reece, Frank
Reno, Dick
Rawley, Sam
Rieg, Hans
Rush, Ben
Ryan, John
Reed, C. Willson
Sidney, Lee
Sheehan & Monahan
Shean, Al.
Tannen, Julius
Trumpour, Addison
Troubadours, The
Thompson & Burchman
Terrill, Frank E.
Tinney, Frank H.
Tyler & Berton
Tognarelly, S.
Thor, Musical
Tegge, W.
Voss, Victor V.
Valois, Harry
Vater, Frank
Vedder, Will H.
Valmore, Louis
Valmore, Phonograph
Verwals, Mr.
Vida & Hawley
Varno-Valdan
Vissen, P. J.
VanAlien, W.
White, W. L.
Weston, Kendal
Whittaker, Raymond
Whalen, Chas.
Whettens, The
Wiles, H. F.
Walker, Ralph
Wagner, Chas.
Wilson, Fred
Welch, Ben
Walters, Lee
Welch & Earl
Welch, Jimmy & Celia
Whitfield, Fred
Williams, A. F.
Wilson, Jack
Western, G. R.
Wills, L. O.
Wilson, Claude M.
Wiesian, E. J.
Coley, Mrs. Hattie
Davis, Anna E.
Wesner
Feurt, Lois
Fitz, Katheryn Webster

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The Patty Frank Troupe of Acrobats, is known to all patrons of the best vaudeville theaters in America. The feats accomplished by these remarkably clever athletes stand out prominently in the history of acrobatic progress. There are seven members of the troupe, selected with great care by Ernest Patty Frank, manager of the organization, and himself the most prominent figure in the acrobatic world of today. The Patty Frank Troupe appeared at the Olympic Music Hall in Chicago last week and it marked their completion of a tour over the entire Orpheum circuit. This week the troupe has opened for a return engagement in the Percy G. Williams houses in Greater New York. Mr. Frank's eighteen-year-old son, who is a midget, is shown on the chair in front of the acrobats. He is a natural comedian and both he and his father, when asked for a Christmas expression, said: "We wish the whole world a Merry Christmas and a Happy New Year."

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"THE MYSTERY GIRL"
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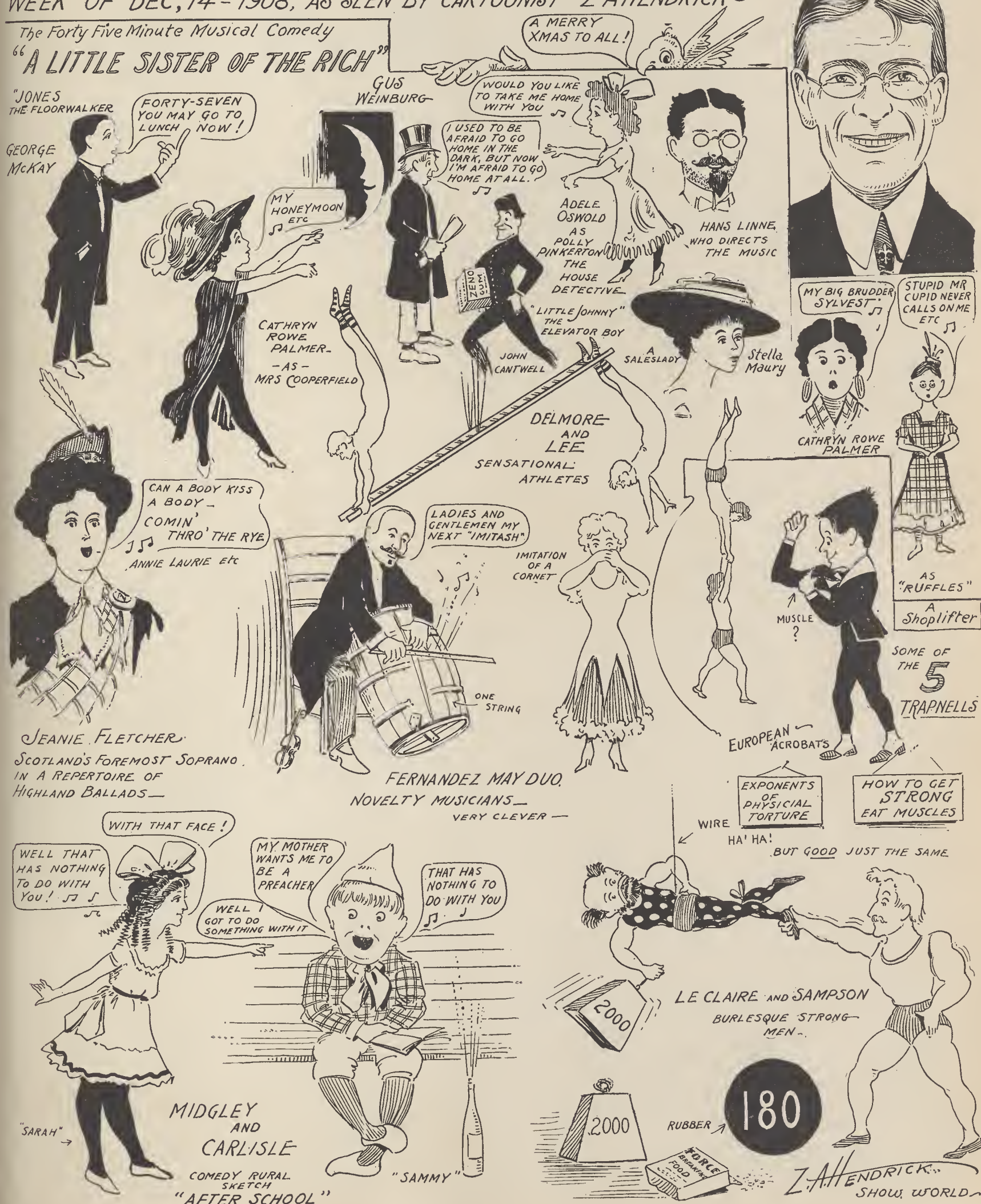
VAUDEVILLE AND MUSICAL COMEDY AT THE OLYMPIC MUSIC HALL Chicago.

WEEK OF DEC, 14th 1908, AS SEEN BY CARTOONIST Z·A·HENDRICK



ROLLER RINKS

E. Frank Vernon, booking through H. W. English, Brookville, Pa., has been getting excellent dates.

* * *

Al Waltz has been picking plums from the Nebraska and Missouri towns lately and is continually busy.

* * *

Miss Bertha Dowd Mack has created a furore among the rinks that she has been playing lately, and she is now booked far in advance, owing to her elegant costumes and fine program.

* * *

Hector De Silvia played Madison Gardens, Chicago, week of Dec. 7 to 12.

* * *

Jack Fotch is still very busy, and is this week at Wellington, Kan.

* * *

Miss Katie May Bradley is filling a few select dates over the Pennsylvania circuit under the management of H. W. English.

* * *

W. A LaDuque played the Stadium rink at Kansas City, Dec. 7-12, assisted by Miss Irma Suydam, a local skater of some repute.

A number of rink managers who saw the act, immediately engaged them for future dates, among them being the big Hippodrome at Kansas City where they are playing this week as the feature attraction, with two other end acts going on at the same time. This is La Duque's fourth return here this season.

* * *

Ed Delmar was married last week, his bride being a Leavenworth, Kan., girl.

* * *

Al Ackerman is now assistant manager of the Pantheon rink at Kansas City.

* * *

The Rexos played a split week at Ottawa, Ill., last week, but the crowds were small.

* * *

Harley Davidson played the last three days of last week at Larned, Kan., in the new rink.

* * *

The Harrahs were the attraction at Salina, Kan., last week, where they packed the rink, and were engaged for a return date.

* * *

The big Hippodrome Amusement Company of Kansas City, Mo., re-opened again this week, after being closed for several weeks owing to an accident which caused part of the roof to cave in.

The crowds all week have been enormous, ten to twelve thousand paid admissions having entered the big building every day, which speaks well for this up-to-date enterprise, in which a great many thousand dollars have been invested to make it a success.

* * *

C. H. Dutlinger and J. F. Andrews are doing fine business at their rink in Little Rock, Ark., with graceful contests and other local attractions. Stewart's Second Regiment band furnishes the music.

* * *

On the officially measured track of the Coliseum rink, Kansas City, Harley Davidson, champion of the world, lowered the record of the world for one mile on a flat track, and which was heretofore held by Wm. Robinson, at the mark of 2:59 minutes, to the wonderful time of 2:54 4-5 minutes, and was paced by Midge Sherman, the champion of the Southwest.

The track at this rink is officially measured and is 13 laps and 223 feet to the mile and the time on this effort of Mr. Davidson's was held by three competent timekeepers, with stop watches and they all agreed on the time made.

Official surveyors: Koehler Bros., Kansas City, Mo.

Official timekeepers: A. Magnan, Hippodrome rink, Kansas City, Mo.; E. Rexos, The Rexos, Grand Rapids, Mich.; S. Waterman, Kansas City, Mo.

* * *

Sneidman Brothers are making good with their roller rink since opening up at the Carter hall, St. Cloud, Minn., about ten days ago. They have ordered another equipment and will open a roller rink at Sauk Center, Minn., Monday night at the city hall, with Mr. Ralph Sneidman in charge.—KINDLER.

* * *

New Music Hall rink, Cincinnati, will inaugurate, early in January, the first of a series of outside attractions for the present season. In the meantime there will be a number of special features by local stars. The first of these was a half-mile obstacle race on Tuesday evening, followed on Thursday evening by a one-mile handicap race for the local championship. The obstacle race will be repeated on Saturday evening. Manager Stutson has offered prizes in all these events, and it is expected that the entries in all the contests will be extremely large.—RUNEY.

* * *

W. F. La Salle is now resting in Kansas City for a few days.

* * *

E. Frank Vernon, writing to THE SHOW WORLD says: "Just closed a three nights' engagement at Bradford, Pa., scoring a big hit to crowded houses. "My automobile novelty sets them all guessing. Haven't lost any time since Oct. 23, and now playing a short tour through Canada, opening at the Alexander rink, Hamilton, Dec. 7, 8, 9; St. Catherine to follow. All time filled to Jan. 4."

* * *

J. F. Miller of Chicago has opened the Coliseum rink at Little Rock, Ark., 16th and Main streets. He has lady and gentleman instructors on the floor, and promises good attractions each week.—ANDREWS.

* * *

Bertha Dowd Mack drew big crowds at the Armory rink in Dixon, Ill., recently.

* * *

L. G. Roesner of Winona, Minn., started a roller skating rink at Rochester, Minn., in the old armory, recently vacated by Company F. Henry Blickle is acting as local manager.

They have 100 pairs of Richardson skates, but are going to have 50 pairs more, as the demand is growing.—DIBBLE.

* * *

The Wisconsin Skating Association of Milwaukee, Wis., is endeavoring to arrange a series of state championship races, and a race for the championship of the United States. The plan has been put up to the Board of Control of the Western Skating Association. In view of the fact that the plan was suggested by C. A. Rusch, president of the Wisconsin Skating Association, it is believed that the governing board will take the Wisconsin skaters into consideration. Next year the Western championship event will go to one of the other states in the circuit, but after that each state may be awarded the sanction in its regular turn.

The plans outlined include the matching of the winners of the eastern and western championship for the championship of the United States.

A representative of the Western Skating Association said that the plan was being favorably considered; that each state would have its own board of governors and that in all likelihood the suggestion of Mr. Rusch would be adopted.

* * *

A Skating Derby will be held on the Humboldt park lagoon, Chicago, by the Sleipner Athletic Club on New Year's day; there will be a class A quarter-mile; a two-mile, class A; a one-mile novice and a half-mile boys' race. The affair has received the sanction of the W. S. A.

* * *

Fine business prevails at the Coliseum rink, Elgin, Ill., and the attendance is growing larger as the weather gets colder.—BARTLETT.

* * *

Bert Wyman of Fairmount, Neb., has opened up his skating rink at that place and reports good business.

* * *

Conley Bros. have opened a rink at Scottsbluff, Neb., and the attendance for the opening week was large.

* * *

A new rink has just been opened at Seward, Neb.

* * *

The Armory at Ann Arbor has again been converted into a roller rink under the management of Theo. F. Prochnow and has good business since the opening.—SCHUMAKER.

* * *

The Bradford, Pa., Daily Record says: E. Frank Vernon "is one of the best performers among skating professionals. He excels in stilt and fancy skating."

* * *

Allie Moore, the world's champion roller skater, who was reported dead in a lake storm, is very much alive and ready to say that the stories of his demise were "greatly exaggerated." Moore left Charlevoix, Mich., thirty days ago with a load of cord wood, and a heavy storm drove his little schooner to Kaukauna, Wis., the spray having formed a coating of ice so deep that the boat refused to respond to its rudder. Only by skillful use of the jib and mainsail did he escape a wreck. The craft is frozen in at Manitowoc. While it is safely hemmed in there Moore will re-enter the roller skating game and will try to get on a pursuit match race with Harley Davidson.

* * *

Fred Tyrrell won the mile handicap roller race at the White City skating rink in Chicago, Dec. 10, from a field of twenty-three starters. His time was 3:06 4-5.

Cheyenne, Wyo.—The big skating rink at the Park addition opened under the management of the Cheyenne Street Car Company.

Gary, Ind.—The skating rink of the Gary Casino Company at this city was destroyed by fire. Loss, $15,000.

Hastings, Minn.—H. M. Reid and A. Fitch of St. Paul park have leased the ground between St. John's hotel and Libbey's factory and have commenced the erection of a steel clad roller skating rink.

Merrill, Wis.—That this city is to have a roller rink is an assured fact. The rink is to be built on East Second street. John Teeling is one of the promoters.

New Bedford, Mass.—Two promoters in New Bedford are eager to erect polo rinks. One of them, J. A. Burke, bought a tract of land on Purchase street.

York, Pa.—Managers Oliver and Lynes of the Highland Park skating rink are making extensive arrangements for the winter season.

Little Rock, Ark.—J. F. Miller has leased the Coliseum rink and will conduct a roller skating rink in the big building.

Washington, Ind.—Lawson H. Stuckey and Byron E. Murphy have leased the Auditorium skating rink from B. J. Murphy and hereafter will have charge of the place.

Bazaar Did Not Hurt Rink.

Dixon, Ill., Dec. 14.

Charles Eastman, former manager of the Dixon opera house, is meeting with big success as owner of one of the best roller rinks in northern Illinois. He is conducting a rink here and one in Morrison; both are paying propositions for the present. For forty-three nights bazaars have been running in Dixon, but Charlie kept right on doing a big business every night he kept open house. The best people of the town are his patrons.—BYERS.

* * *

At the conclusion of the act of the Frank Houghton troupe at the Mammoth rink in Denver week before last, a one-mile race was pulled off between a skater and a man on a bicycle.

SKATERS COMPLETE ELECTION OF CHIEFS.

Interrupted Meeting of Western Skating Association Resumed.

The meeting of the Western Skating Association which was held recently at the Sherman House and which broke up in a row just after the votes had been counted electing Joseph Marshall to the presidency, was continued Dec. 9, and the following were elected to office: first vice-president, Peter J. Backer, ((president of the Sleipner Athletic Club); second vice-president, S. Huseby, and secretary and treasurer, Julian T. Fitzgerald. The Board of Control, as elected, consists of Phil Lauht, R. R. Coburn,

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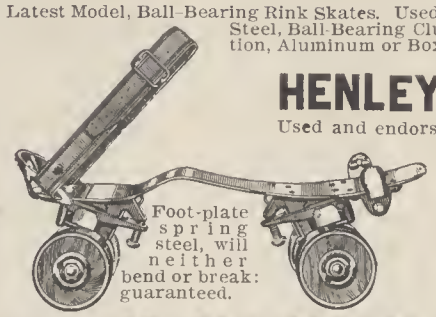

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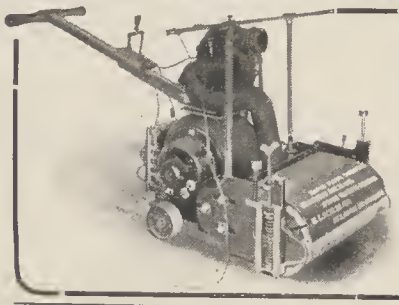

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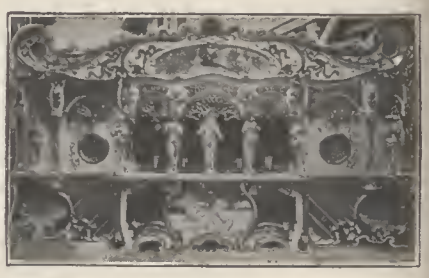

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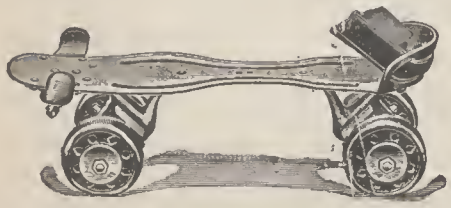

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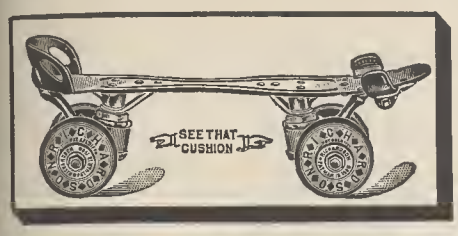

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Committee on drafting new constitution and by-laws read its report and it was referred back to committee for correction, to then be turned over to the Board of Control for approval.

Patrick Harmon, candidate at first meeting, who caused the breaking up of the election of officers, was present and withdrew his objections and the meeting went through without any further delay.

ENGLAND IN GRIP OF ROLLER RINK CRAZE.

Winslow Representative Has Already Opened Twenty Places and is Looking for More.

Manchester, Eng., Nov. 30.

Roller skating has got this country in its grip and this state of affairs is due primarily to C. P. Crawford who represents the Winslow skates on this side and who has opened twenty-one rinks in the principal cities of the country and is still on the hunt for other good locations. No better man than Crawford could have been selected for the work over here. He has the temperament to suit conditions as he finds them and to work with the people's peculiarities and not against them. He has taken the Olympia in London and will open it next week as a rink. This is a much larger place than Madison Square Garden and it is costing a fortune to put in a first-class maple floor, but Crawford is wise enough to see that it is money well spent, for it will come back to him in such bunches that he will keep several bank clerks occupied with his deposits. I learn that Col. Fred Cummins is about to accept a position with Crawford to look out for one of his provincial places.

George Starr, general manager of the Crystal Palace in London, has opened a big skating rink in that wonderful place of perpetual amusement and it was an instantaneous success. As I wrote to you last summer the skating specialists such as Fitzpatrick and others would find it profitable to make connections on this side. The rivalry that is springing up between the different manufacturers will make some fine openings. Four big rinks in Manchester are all to open within the next month and all of them will be successes as is and has been the one at White City for two years past. In fact Mr. Brown's White City rink was the pioneer rink of the present craze in England.—EFFAYESS.

Buck Massie Has London Rink.

Paris, France, Nov. 22.

Buck Massie is spending a few days here. He is located with the Olympia rink, one of the largest in London and is making a big success of the venture. Massie claims the rink to be the largest in the world

W. S. A. Notes.

Sans Souci Park rink was packed from pit to dome by a crowd of 3,000 people, composed of the most enthusiastic crowd ever gathered to witness a skating race, to see William Robinson defeat Nip-Melzer in two straight heats, after skating the first heat a dead heat. Although Melzer was beaten, he skated a grand race and made the American champion put on all his steam to win. Robinson has won the last eight contests in which he has participated, having skated on tracks of all different sizes from ten to seventeen laps to the mile.

The race was a one-mile match pursuit race to be decided best two in three heats, and was an even affair all the way through, Melzer getting away fast at the gun and holding a slight lead for seven laps, when Robinson began his long stride and the finish was so close that Joseph Marshall who showed his true value as a fair and square referee, decided the race a dead heat and was loudly cheered by the great crowd that had gathered to witness the much talked of race. The time for the first heat was 3:23.

Following the first heat of the match race the heats of the handicap were skated. The first was won by Ed Linberg, of Sans Souci rink, who started from the ten-yard mark, in 3:27, the second by R. Reed, starting from the thirty-yard mark, in 3:37 3-5.

In the second heat of the big race Melzer lost no time in getting away, and again held the lead for the first half when Robinson overtook the lead and won by about five yards; time, 3:19.

The final of the handicap was run directly after the second heat, and was won by Frank Redmond with a twenty-yard handicap; Ed. Lindberg, a ten-yard man was beaten by about two feet; time 3:19.

The final of the Robinson and Melzer match was then skated, Robinson showing that he had the little midget skater who only weighs 95 pounds worn out, won by ten yards. Time 3:15, which will stand for some time.

Al Flath and Wm. Robinson left Sans Souci rink with broad smiles, but several others were out a few dollars on the result of the race.

Joseph Marshall, president of the Western Skating Association; Julian T. Fitzgerald, chairman of the Racing Board; Ollie Monson, member of the Racing Board, and Allen I. Blanchard, honorary president, will go to Milwaukeee Saturday to act as officials for the races to be held at the Hippodrome rink, Dec. 19.

Allen I. Blanchard, honorary president of the W. S. A., left for New York to attend the races to be held at Saranac Lake this week. Mr. Blanchard on returning will visit Pittsburg, Cleveland and several other cities where skating races are to be held this winter, in the interests of both ice and roller skaters.

The Sleipner Athletic Club, one of the strongest Norwegian athletic clubs in the country, have secured a sanction to hold their annual skating championship ice races at Humboldt Park on New Years' day. This large club has held this event for years and several thousand people witness the events every year.

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JIMMIE LEE TO GO IN VAUDEVILLE.

Closed with The Spirit of Paul Doone at Fort Dodge Last Thursday.

Fort Dodge, Iowa, Dec. 12.

Jimmie Lee, comedian with Lincoln J. Carter's new thriller, The Spirit of Paul Doone, closed with the show here Thursday and wil lgo into vaudeville, probably opening at the Magic here next week.

Ed Jackson, formerly contracting agent for Gentry Brothers and at present managing A Prince of Sweden company, was in the city last Saturday and renewed many acquaintances. He reports a splendid business done this season. He is very enthusiastic in his praise of THE SHOW WORLD and says it is his favorite weekly.

Hart and Reeves on the bill at the Magic the first half of the week pleased large crowds. The Vaughn Sisters, the last half of the week are introducing some new stunts which were well received.—K. E. B.

VAUDEVILLE NOTES

Clara Bell Jeronie is the star of the new Gus Sohkle sketch Joyland.

Billy (Swede) Hall was laid up for two weeks in Chicago with a severe cold, but is now able to be out once more.

Sandow & Lambert closed recently with the Cosy Corner Girls and are playing dates in and around Chicago

Fanny Cannon, who is supporting Gertrude Quinlan in Za-Za's Hit, has written several noteworthy plays.

Jesse Lasky's acts are generally headliners, a prominence all of them do not deserve, as is pointed out by Caryl B. Storrs.

Clarence I. Norris, of Norris & Rowe Circus, is perfecting the paraphernalia for an animal act which he will place in vaudeville in the Pacific coast cities.

Ferraro's dancing act has just returned from the west, where it appeared on the Pantage time and the performers are now in Chicago.

Lew Rose is thinking of taking out a company of about eight people who can furnish a complete vaudeville show and his plan is to furnish the entire entertainment in the smaller houses.

Charles O. Godfrey is preparing to open the grand opera house at Muskegon, Mich., Dec. 27 as a vaudeville house He ran the popular amusement resort at Reed's Lake for several years and is widely known among professionals.

Clarice Vance, who can sing a song as many people think it should be sung, has been married to a fellow named Mose Gumble for four years past, and recently a dinner was given in New York which celebrated the fourth anniversary of their wedding.

Al Reeves got to loaf for both of the weeks that his show appeared in Brooklyn. Hyde & Behman had vowed he should never appear on their stage again and they did not relent. Reeves refused to eliminate certain portions of his show when he played their houses last season.

Dave Gardner, Lew Golder, Charles M. McDonald, the Reading Sisters, Sydney Franklin, Lamberti, Ethel Whitesides and her three pickanninies and Morris Diamond volunteered their services for a performance at the State hospital, near Wilmington, Del.

Tommy Smith and Bonnie Arado are in Chicago laying off for Christmas time. They have been playing the United time and will return to it, opening Dec. 28 at Dayton, O. Mr. Smith is a well-known comedian and Miss Arado a charming soubrette. The team was with the Cosy Corner Girls and The Dainty Duchess company in recent years.

There is a rumor that Fay Templeton is to appear at the Olympic music hall in Chicago for a week or two this season but it is not generally credited. Fay is living in a suburb of Pittsburg and enjoying matrimony. That she occasionally has a desire for the footlights she herself does not deny but that she will actually return to the stage this season is not so easily believed.

Louis F. Werba and Julian Mitchell are soon to put in rehearsal a series of miniature productions, the first of which will be entitled Spirit Land. These productions will combine musical features and dramatic spectacles. The initial one of the series will be presented the first week in January and in addition to the principles will have a chorus of fifteen girls. Mr. Mitchell will personally stage the productions.

Gertrude Quinlan is reported to receive $750 a week for five weeks around New York with her new sketch Zaza's Hit.

She plays the part of an impecunious actress, who had just made a hit in New York, as only a capable actress can. She is supported by Miss Fanny Cannon, as a reporter; Mrs. Lettie Ford, as Zaza's mother; and Mr. Syd Franklin, as the janitor of the flat. Miss Quinlan received many messages of congratulation when the act was first presented, Henry W. Savage and others of prominence in the profession sending her their best wishes by wire.

BOOKING CIRCUIT THREATENS SUIT.

Interstate Vaudeville Managers' Association May Law With Portsmouth Theater.

Portsmouth, O., Dec. 12.

The Interstate Vaudeville Managers' Association, of Oil City, Pa., threatens to bring suit for breach of contract against managers Potts & Anderson, of the Majestic theater in this city.

At least that is the status of the affairs according to Harry Burns, field manager of the booking company, who was in the city recently endeavoring to straighten out the tangle.

It seems that this company made a contract with Messrs. Potts & Anderson to book the attractions. On Nov. 30 the troupe sent to Portsmouth did not arrive here in time for the afternoon performance and the proprietors of the Majestic immediately wired the Southern booking office at Cincinnati to send on a show. These players arrived in time for the afternoon performance and filled the week's engagement. When the Interstate company's players came in that evening they were not allowed to perform, and one or two became stranded in the city. Agent Burns came here and stated to Managers Potts & Anderson that his company was ready to go ahead with their part of the contract. He found the Portsmouth men obdurate, claiming the contract had not been kept, and the parties failed to get together.

Messrs. Potts & Anderson are not worrying in the least, claiming that the booking company failed to live up to the contract and that as soon as they broke their agreement they had a legal right to cancel with them.

HAVILAND BREAKS WITH WM. MORRIS.

Got Tired of Accepting What He Calls Discard Acts and Got Bookings Elsewhere.

Moline, Ill., Dec. 12.

Tired of accepting what he declares are discard acts sent here by the Morris vaudeville concern, Manager I. B. Haviland this week broke all relations with the easterners and has inaugurated a new policy.

Haviland has been at war with the Morris syndicate ever since he assumed the management of the Elite theater, and now that the fight is ended and he has succeeded in his effort to obtain what he considers better bookings, he announces with a complacent smile that "this is his day."

The manager says that more vaudeville actors and actresses have been sent to the three cities and stranded here than in possibly any other community in the country. Three acts sent to the Elite for the week-end bill last week were so bad that the announcement was made voluntarily on the part of the management that all persons could secure their money back at the box office. After the refund had been made the house was closed.

"I could never find out what my next bill was to be," Mr. Haviland explains. "Often the Monday matinee was presented one act short. Now I intend to 'cut out' the Monday afternoon matinee. At that time there will be a dress rehearsal behind closed doors and I will judge of what is to be presented. There will be two evening performances and matinee and evening performances the balance of each week. The bills will be cleaner and better. Other houses in this vicinity have intimated to me that they will join in the fight against the syndicate."

THE ONE-ACT PLAY AND THE VAUDEVILLE PLAYLET

THERE is a suitable distinction between the vaudeville playlet and the one-act play. To the casual play-goer who chances into a variety theatre and catches a little glimpse of the pathetic side of human nature the twenty minute affair that grips or touches his heart is the one-act play; but it is not—it is a vaudeville playlet; which means that it tells a story in a manner devised to suit the vaudeville state of mind. It is as impossible to interest a vaudeville audience in a one-act play as to convince a man who is drinking whiskey that champagne is worth while.

The "art" of writing the vaudeville playlet is in the trick of being artistically inartistic, and the writing of the "sketch" bears as distinct a difference from the writing of the one-act play as the novelist's art bears from the craft of the playwright. In the "sketch" it is not the quality of the stage art that makes the appeal, but rather the "wise" arrangement of VAUDEVILLE stage art that is unconsciously felt by the audience. The genuinely successful vaudeville playlet never interferes with the effect of the act that precedes it or the act that follows. The ideal variety performance is the performance that moves naturally to a culminating point of interest and should bear in its own manner, a kinship to the same gradual development of a single idea that is the mainspring of the dramatist's purpose in arranging the dramatic progression of his story toward its inevitable climax. Diversion is the end to be reached. Theoretically it is as necessary for the acrobat to enhance the value of the act that follows him as it is for the dramatist to first suggest and then fulfill.

There are many "high brows" who prate of their artistic effect in a vaudeville bill, but to appeal to an audience's artistic sense for twenty minutes and ruin the rest of the evening is as jarring on the mind of the auditor as the effect of a diamond-like characterization of an actor who is surrounded by an impossible company. A man goes to a variety house, not for twenty minutes, but for an evening. He may say, "Let's go and see So-and-So," but he goes there to enjoy the entire bill or he will leave unsatisfied. In department stores the motto is: "Quality, not quantity." In vaudeville theaters it is quality AND quantity. So let us call the story that strikes our sympathies in vaudeville, a vaudeville playlet, and leave the one-act play to the theatre that will some day house it and the conditions that will enable us to honestly enjoy it.

Oliver White

WATSON ARRESTED: WAGER IS LOST.

Caught Cold in Omaha and had to Admit to Conductor He Was Masquerading in Female Attire.

Webster City, Iowa, Dec. 12.

Frank Watson was arrested at Omaha Sunday and thereby lost a wager for his manager, E. C. Wilson. Watson was arrested in woman's attire while passing as "Elsie Day." He was taken into custody, but released on bond and proceeded to Denver, to which place he was to go on a wager that he could make the trip as a woman without being detected.

In vaudeville, Watson does feminine stunts. His manager made a wager with a rival theater manager that Watson could travel to Denver in woman's attire without being detected. At Omaha he caught cold and had to admit to the conductor he was a man. The conductor's objection lay in the association of this passenger with women on the train, passing among them as one of them. He had been out of New York two weeks.—TUCKER.

Wondering About Acts.

Rockford, Ill., Dec. 12.

With the announcement of a new theatrical trust, wise ones here are wondering if the new Majestic vaudeville house is not to be identified with the move. It has for a long time been a matter of speculation as to where the new company expected to get its talent and this theory is the only one that offers explanation. The Majestic people have a large force of men busy remodeling a roller rink into a theater and are working under strict orders from the fire chief and city council. Their building will be fire proof in every particular.—SCHUSTER.

Big Act Every Week.

Dubuque, Ia., Dec. 12.

Manager Jake Rosenthal, of the Bijou theater, returned from Chicago recently where he attended a meeting of the Western Vaudeville Managers' Association, of which he is a member. The bookings for all western theaters have been re-arranged and the Bijou will now get one of the big acts every week for the balance of the season. The past week was the largest week's business done at the theater for several years, owing to the big Napanee act.

VAUDEVILLE AND PICTURES.

Dixon, Ill., Dec. 14.

The Star electric theater, under the management of W. R. Kent, continues to do big business. Good moving pictures and splendid vaudeville bills are making this little play house popular.—BYERS.

Jack Sutton's Tasmanian-Van Diemans will be at the Family theater at Butte, Mont., the week of Dec. 20.

Flo Adler will spend Christmas week at the Lyric at Montgomery, Ala., and will be at the Majestic at Birmingham week of Dec. 28.

The Ward Sisters, late of Peggy from Paris, are rehearsing with Kiddyland, which opens at the Majestic in Chicago, Dec. 21.

Mrs. Katharine Reid, of St. Louis, paid a visit to her son, Jack Reid, who was at the Sherman House in Chicago last week and those who met her say that Jack naturally inherits his wit.

Abe Goldman, with the New Century Girls, is making especially good for the first season in the business. He has a part in each of the burlesques and does a specialty.

John E. Dowling, manager of a vaudeville theater in Brooklyn, N. Y., recently paid a visit to his old friends at Logansport, Ind., where he formerly managed the Dowling theater.

The new four people hand to hand act being organized by Jack Younger, will be known as The Four Younger Brothers. They are reported to have several good offers.

Charles A. Wakefield, of Des Moines, Ia., paid a visit to his brother Frank L. Wakefield, with the Golden Crook Burlesquers, last week. The show was in Chicago which is about as near as it will be to Des Moines this season.

Will Kelley, of the Golden Crook Burlesquers, laid off for two weeks recently, being taken ill on the opening day at Kansas City. An understudy played the part the remainder of the week at Kansas City and the next week at St. Louis.

The bill at the Majestic at Lincoln, Neb., this week, is as follows: Belle Hathaway's Simian Playmates, Mabel Haitland, Tennis Trio, Pedersen Brothers, Harry & Kate Jackson, Chas. DeHaven and Jack Sidney and Lockwood & Bryson.

Mrs. Howard Truesdell, who was playing at Auburn, N. Y., last week in the sketch, A Corner in Hair, was taken seriously ill and will be off the stage for a time. Mr. Truesdell is presenting his old sketch Aunt Louisa's Advice in the meantime.

SELLS-FLOTO OPENS LAST WEEK IN MARCH.

A Number of General Manager W. E. Franklin's Assistants Have Been Named.

Denver, Colo., Dec. 17.

The Sells-Floto shows will open the season of 1909 at the Coliseum in this city the last week in March, appearing here under the auspices of the Shriners. The same policy adopted by other circuses when appearing in enclosures in cities will be adopted and extra acts engaged.

W. E. Franklin, general manager of the show, arrived in Denver this week, having left Chicago Monday morning and stopped over in St. Louis en route. He refuses to discuss the coming season further than to express confidence in the complete passing away of the present business depression.

The staff of the Sells-Floto shows has not been completed. It is known here that Harry Earl will be general agent, and Fred Wagner will be in charge of matters back with the show under the title of superintendent.

Danny Lynch, formerly with Buffalo Bill's Wild West and John Robinson shows, will be local contractor.

L. H. Heckman, with the John Robinson shows for ten years past, will be manager of car No. 1. Dave Jarrett will manage the second car and George Choffin will have charge of the opposition.

W. E. Hayes, with Gollmar Brothers four or five years, and A. B. Bennett, with Hagenbeck-Wallace for several years past, will be the twenty-four hour men.

J. D. Miller will be boss property man and James Clough will be boss hostler. The latter is now in Denver in charge of the stock.

There is a report that the show will be known as "The Greater Sells" show next season, but it is neither confirmed nor denied by those who are in a position to know.

R. M. HARVEY TO BE THE GENERAL AGENT.

Will Handle the Hagenbeck—Wallace Show and Have Winter Office at Perry, Iowa.

R. M. Harvey will be the general agent of the Hagenbeck and Wallace Show. Any doubt upon this point has been removed by reports which come from Peru, Ind., and New York City, where Mr. Harvey spent last week.

He will have permanent winter quarters at his home at Perry, Ia.

Mr. Harvey is now engaged in getting his staff together and will have men of wide experience in the various positions and an organization which will reflect credit on any show. Mr. Harvey was with Mr. Wallace as local contractor for six years before he became connected with the Barnum show, and the present arrangement is almost certain to prove satisfactory to both.

J. P. Fagan will be railroad contractor with the show and it is understood that Charles E. Corey will have his old position, that of assistant manager.

The Shipp Great American Circus is expected to arrive in Colon, Panama, Dec. 18, and will make its second annual tour of that country, going down the west coast of South America into Ecuador and Peru, returning to this country in March. The show includes: Edward Shipp and T. C. Gibbs, owners; Mrs. Edward Shipp and daughter; Alex G. Lowande, wife and daughter; Cecil Lowande, Martinho Lowande, Jr., Les Jardys and wife; John Hines and wife, Guy Hines, Kimball Sisters, Ducrow, Adams and Abacco, Spanish clowns; Gus Legert, Amil Bong, Bert Lano and wife, Roy M. Feltus, agent, Harry McGowan, Richard Talbert, Fred Mears, Joe Bennett, Charles Elwyn and Cortland Ballard, musicians; Charles ("Red") Carroll, boss canvassman; George Tuck, in charge of stock; Bob Embleton, chandelierman.

Among the circus people who are wintering in Geneva, Ohio, are "Bob" Abrams and wife, of the Hagenbeck-Wallace shows; D. C. Hawn, of the Buffalo Bill aggregation; Joe Berris, of the Cole Brothers' show, and Thomas Jefferson Forde, of the Robinson Carnival Company.

Parsons White, of the Gollmar Show, has returned from his annual visit to Hot Springs, Ark., and is now in Chicago.

NORRIS AND ROWE WILL REORGANIZE.

Plan Is to Pass through Bankruptcy and Go Out Again Next Season.

Santa Cruz, Cal., Dec. 12.

The future of the Norris & Rowe circus has not yet been determined. There have been many rumors and the general impression is that the show will pass through bankruptcy and reorganize.

Clarence I. Norris and Hutton S. Rowe make no effort to conceal the fact that last season was very disastrous. Mr. Norris denies that the great amusement aggregation has changed hands and declares there is little possibility of a change occurring before the first of the year, about which time general preparation is made to again go on the road. He says the season just closed was unprofitable, but that the finances of the concern have gotten beyond possible correction, he is not yet willing to concede.

As it is, the circus is now housed at its winter quarters, Vue de l'Eau, and will very likely remain there until the first of March.

THE 101 RANCH NOW IN MEXICO CITY.

Millers Brothers Venture Across the Border in Hopes to Recoup the Losses of Disastrous Season.

The Miller Brothers' 101 Ranch Wild West opened an engagement in the City of Mexico Dec. 12 and will remain in that city until Dec. 26, according to present plans.

The Miller Brothers entered Mexico last week, undismayed by the disastrous tours of that section by the Hagenbeck-Sells-Floto and Norris & Rowe's shows in years past and if the tour is successful it will certainly be a feather in some one's cap.

The 101 Ranch is advertised to remain fourteen days in Mexico City. The Sells-Floto show appeared there for twelve days and the Norris & Rowe show tried it for six days. The money comes very slow in that country and it is generally agreed that a serious blunder has been made in attempting to have the wild west make such a long stay.

Disastrous Season.

The business done by the 101 Ranch in southern Texas was very good and will help make up the deficiency in the Millers Brothers wad caused by the disastrous tour of the summer. The show was badly organized, badly handled, with discord everywhere in evidence, with many acts which should have been sent to the discard years ago, and with a show so much smaller than Buffalo Bill's Wild West that it was a joke at points where the people knew a wild west show when they see it.

The Wild West proved fairly strong in opposition with the circuses at various points the past summer. At Winnipeg, Minneapolis and St. Paul the 101 Ranch is generally credited with getting the best of the fight. At a southern point it appeared on the same day with the Ringling Brothers' Shows and the Ringling parade made that of the Miller Brothers' look like Al Martin's Tom Show parade when Al was spending money to give Mrs. Stowe a place in the hall of fame.

Wallace Would Not Fight.

The 101 Ranch met the Hagenbeck and Wallace show at several points, but Wallace would not fight. It is cheaper to let the opposition have the showing, Wallace argued. This policy surprised General Agent Arlington, who had known Wallace as a fighter for a showing in years gone by.

Edward Arlington and Fred Beckman are said to have disagreed many times during the season as to the policy of the 101 Ranch, but before the season in the United States began to draw to an end they were getting along better. There were also many arguments in the staff back with the show. The Miller Brothers owned the show and wanted to direct its policy and this caused many experienced showmen to tell them how little they knew about the show business whenever an excuse would arise.

The performance given by the 101 Ranch at the Coliseum in Chicago last spring was rather disappointing. It is not thought they will ever attempt to show this city again. It is generally agreed that there would be no use for the attraction to visit Chicago again after the awful frost of the spring of 1908.

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CIRCUS NOTES

S. T. Dunmore, who was with the Ringling Brothers' show during the past season, with his Mighty Modern Minstrels, has signed again for next season with Hi Jerry Barnest as his partner; the team will be known as Barnes and Dunmore. Barnes is well known as a singing, talking and droll comedian and claims to be the king of all minstrel stars. They are now putting on a special Xmas minstrel attraction at the Pekin theater, Chicago, for the weeks of Dec. 21 and 28. They will devote much time this winter to enlarging and improving the minstrel show for the Ringling Show, of which Dinah and Epth From South Carolina will be one of the features. Dunmore plays the old woman and Barnes, the old man. The former has the distinction of being the first colored man to carry a colored show with the Ringlings. He began with them last season.

F. E. Caldwell, secretary to Walter L. Main, writes: Joe Cole, a circus employe known to many of the white tenters of the country, is an inmate of the county jail at Cleveland, O., indicted with "shooting with intent to wound." Joe, who is a mere boy, is an orphan who was raised in Trumbull, Ohio, and is familiarly known as "Trumbull Joe." He is entirely without funds and to fight his case to a successful issue will require the financial aid of his friends. Joe was a trooper with the main show in 1904; Hagenbeck, 1905; Cummins' Wild West, 1906; Fashion Plate, 1907, and Cole Brothers, 1908. Contributions should be sent direct to his attorney, Vernon H. Burke, Williamson Bldg., Cleveland, Ohio.

W. A. Shannon, of the Norris & Rowe sideshow, says he loves the circus business as he could love no other. "I wouldn't give up my varied experience for all the world," he remarked recently. "It is just as safe as any other business," he continued, "for they all have their risks. No business is without risks. The circus business is great when the fates are with you." Shannon was brought up in a devout methodist family in Newburg, N. Y., learned to be a gymnast in the Y. M. C. A., became a circus aerobat and then side show spieler.

Charles W. Rex, formerly general manager of the Leath circuit and who directed the affairs of the 101 Ranch and Pocahontas at the Jamestown Exposition, has hied himself to Seattle. With capital supplied by Richmond and Norfolk men, Mr. Rex will operate several large amusement enterprises at the Seattle Exposition. He has opened a headquarters office in the exposition city, where he will do business until the exposition grounds are opened to the public next spring.

William J. Chickering is in Chicago after a recent trip to Oklahoma City, Springfield, Mo., St. Louis and other points. He will probably be out with one of the big shows again next season.

Dave Detrick, formerly controller of privileges with the John Robinson show, is now running an amusement place in St. Louis.

Henry Tucker, who was with the Norris & Rowe circus the past season, is in Chicago for the winter.

Bob Simonds, special agent of the Sells-Floto show last season, was in Chicago last week. He is now in advance of Zinn's Musical Comedy Company.

W. E. Horton, general agent of the Ringling Brothers' Show, was in Chicago last week on his way from New York to Baraboo, Wis.

Harry Curtis went out ahead of a show known as The Cry Baby this fall, but reports from Peru, Ind., say that he can be expected to return there any time.

Charles E. Cory was in Paris early this week. He can be addressed, care of H. B. Marinella, 1 Place Boieldieu, Paris.

Charles Smith, boss animal man with the Ringling Brothers' Show, found time to run into Chicago from Baraboo one day last week.

Fred Buchannan, owner of the Yankee Robinson Show and manager of Ingersoll park and the Majestic theater in Des Moines, Iowa, was in Chicago last week.

Bill Roddin is chief dispenser of refreshments at The Tavern in Peru, Ind., this winter, and is always glad to entertain his friends.

Machnoff, the Russian giant, has been signed for for the Ringling Brothers' Circus for next summer.

MAIL LIST

Agel & Burns	La Belle Trio
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Baker Troupe	Miaco Al
Bannack Bros	Morasco Chas
Clennings Harry	Petroff Mary Mrs
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CURRENT FILM PROBLEMS; LOOKING BOTH WAYS

By GEORGE KLEINE

THE SHOW WORLD asks me for an article on film matters for its Christmas number.

Shall it be retrospective or prospective? A frank article upon the events of the year in the film business might be out of place at a time of Peace and Good Will, and my inclinations are rather toward pouring balm upon the raw spots than toward the use of sand paper.

To the philosophical mind, however, which finds agreeable pastime in analyzing events and drawing moral deductions many of the things that have occurred in the film world during the year 1908 furnish food for reflection.

Those of us who were in close touch with the situation during 1907 saw many things which were happening, and others which threatened to happen, that needed correction. Improprieties and abuses, commercial rather than ethical, were creeping into the business and threatened to overwhelm it before many years if some check were not applied. Being in touch with most of the film rental exchanges which afterward became members of the Film Service Association, many communications reached me complaining of the radical price cutting which was going on, as well as of indecent and unbusinesslike competition in other ways.

At the opening of the year 1908 there was eager anticipation among the rental exchanges of the beneficent results that were to follow the formation of a rental association. A preliminary meeting had been held at Pittsburg in November, 1907, followed by a convention in Chicago in December. At these two sessions invitations were extended to all active exchanges to become members of the association that was being formed. At the close of the December meeting it was generally recognized in the trade that such membership was a highly desirable and profitable thing, and those who were in doubt at the time of the Pittsburg meeting were soon convinced of the wisdom of the movement.

At the Buffalo convention this feeling had become so marked that strenuous attempts were made by several exchanges that had not previously enrolled to secure admission. A new admission fee of $5,000 was proposed, and this, in itself, had the effect of giving a high value to the business of any one within the fold.

The events that followed the adjournment of the Buffalo convention are too recent and too well known to require description. I believe that the members of the F. S. A. foresaw the serious commercial war that was to follow very soon after the adjournment, and most of them regretted the situation that had evolved.

On the Independent side the conflict was conducted with vigor, but without viciousness, and without any attempt at irregular or under-handed methods. Some of the members of the F. S. A. whose restricted mentality and deficient morality prompted a course of action which was not authorized or condoned by the more responsible members, or by the Edison licensed manufacturers, indulged in a campaign of slander, lies, and attempted intimidation, which eventually defeated themselves, as was bound to happen.

Compliments Edison Licensed Manufacturers.

It is apparent to fair-minded men, who know the facts, that the manufacturers licensed by Edison have made every effort to improve the quality of their films during the year, and to satisfy the general demand for morally clean as well as more perfect pictures as to photography, staging, elaborate settings, etc.

On the other hand the Independents have strained every nerve to establish a high quality of merit; I believe, taking it first and last and considering all of the elements that enter into the making of a desirable film for the American market, that the Biograph subjects issued since March 1st last, meet the popular demand and show inherent merit beyond those of any other American manufacturer. It is owing to the Biograph series of films, very largely, as well as to a careful selection of foreign subjects, that the Independent supply has been able to maintain its prestige with American audiences.

Aided Independents.

It is probably true that the success of the Independent movement owes something to the internal dissensions, lack of unified action, and if I may say it, absence of good faith toward each other, that were characteristic of some members of the Film Service Association.

I think that I can speak with the calm view of an onlooker, rather than of a partisan, when considering the differences that exist between members of the Film Service Association. While I have great respect for the honor and good faith as well as business ability and energy of a majority of the membership, many of whom are my personal friends, it is a glaring fact that a minority has had no regard for its agreements, promises, or considerations of fair play. While it was commonly believed that the Independents were attempting to stir up strife in the ranks of the Film Service Association, it can be stated that all of the important factors in the Independent movement adopted a policy of non-interference and would have preferred to contend with the united body, following the rules laid down for its own guidance, rather than with a disorganized foe.

From the beginning, I felt that we were more than strong enough with the quality and volume of our film subjects to meet the association on equal ground and that it was neither necessary nor desirable to call to our aid privates out of the enemies' ranks who could come to us only by the exercise of bad faith and treachery to their associates. If a complete history of this movement be ever written—and this could probably be done only after it would cease to be interesting—it would show that we were repeatedly approached by Film Service Association members who were contemplating joining the Independents and that no inviting hand was held out to them.

GEORGE KLEINE Photo by Sykes.

Problems Will Be Solved.

As to the future? I have an abiding faith in the ultimate solution of every problem that confronts American business men along practical and decent lines. The rapid and exotic growth of the motion picture business has given rise to illicit practices; it has drawn undesirable elements into its ranks and the fire of internal strife is causing the pot to boil. It will probably be found after the pot is taken from the fire, and the stew settles, that the scum will rise to the top, whence it can be very easily skimmed and thrown away. With the healing power of time much of the present acrimony will disappear, even though the business war continue, and the moving picture industry become a well conducted, orderly and desirable business to which the older men of the trade can introduce their sons without having to apologize or explain that the business is as proper and decent as any other.

In reviewing film rental conditions in different parts of the United States and Canada we find that peculiarities exist in one section of the country that do not obtain in others. For instance, stress of competition in New York City has brought about the use of two reels and three reels with daily changes. This creates a serious strain upon film exchanges, particularly those of modest size. The use of fourteen or twenty-one reels weekly is at the present time almost impossible without a repetition of subjects.

The Edison licensees have issued approximately fourteen reels of subjects weekly, and the Biograph licensees about twelve reels. As the exchanges of either side are not in a position to purchase legitimately the films of their opponents, it will be seen how difficult is the situation that exists in the metropolis.

Chicago Demand Moderate.

In Chicago the common practice is to take one reel daily, involving the use of seven reels of subjects weekly, which is much more rational, and in my judgment better for both the theaters and exchanges in the end.

In the western part of the United States, as well as in some of the eastern cities, daily changes are not common, the theaters having a tendency to give longer shows, without so frequent a change of program.

With the entry into the field of large and important theaters, having 1,200 or more seating capacity, I notice a tendency to make changes of program with less regularity, some of these theaters keeping an exceptionally good subject longer than one of average merit. This practice, if it becomes common, would make the business of the film exchanges more difficult, but that would not be of vital importance if we remember that the public, the theaters, and therefore the motion picture business as a whole, would be benefitted.

Every film manufacturer deplores the deadly average that is applied to films in the ordinary practice of theaters without regard to merit of subject. It is to be regretted that some fine feature subjects, which may have cost two or three thousand dollars in the making of the negative, receive but one day's run in a theater, and sometimes in a town, when the importance and beauty of the film warrant a much longer run.

The rule of fixed change itself does not inure to the benefit of the business when considered along these lines. In the ultimate analysis the prosperity of the business depends upon the popularity of motion pictures with the public, and everything that tends towards maintaining or increasing such popularity tends to promote the welfare of the entire trade.

Good Temper Necessary.

It would be a desirable thing if the Christmas spirit would pervade the ranks of theater owners and managers throughout the year. One of the most serious phases of the business is the lack of restraint on the part of the theater manager in his correspondence or verbal intercourse with his film exchange. The maintenance of good temper, and a decent regard for the amenities of life, would make the work of the film exchange much less irksome than it is.

Greets Friends and Foes.

In accord with the spirit of the season, I extend an open hand to the men that have fought us hard, but openly and fairly; to those who gave and received knocks, without personal venom; and to the men whose heads remained clear and their hearts clean, while the din of battle has been on.

Greetings also and thanks to the hundreds whom I have never met; those owners of theaters who saw on our side a question of principle, and gave us strong support; and to our allies of the Independent film exchanges, greeting.

And most of all, I must express my regard and appreciation of the straightforwardness, capacity, energy and courageous attitude of my friends, Messrs. Kennedy and Marvin, of the Biograph company; wise in counsel, determined in action, veritable towers of strength without whom the Independent movement would be as a steamer without boilers.

And to those who have lied about us, tried to worry, bluff and bulldoze our customers: Pax Vobiscum.

Dies irae, dies illa
Solvet caeclum in favilla.

* * *

Quantum tremor est futurus!

George Kleine

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ISSUED EVERY FRIDAY
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—BY—
The Show World Publishing Co.
Grand Opera House Building
Eighty Seven South Clark Street
Chicago, Illinois
LONG DISTANCE TELEPHONE CENTRAL 1577
CABLE ADDRESS (REGISTERED) "SHOWORLD"

WARREN A. PATRICK,
General Director
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Entersd as second-class matter, June 25, 1907, at ths Postoffics at Chicago, Illinois, under the act of Congress of March 3, 1879.

ADVERTISING RATES:
Fifteen Cents per Agate Line.
Fourteen Lines to the Inch.
Fifty Inches to the Page.

NOTICE TO ADVERTISERS.

The Last Advertising Forms Close Wednesday at Noon.

Advertisements forwarded by mail must bs accompanied by remittance, mads payable to THE SHOW WORLD PUBLISHING CO., to whom all business communications should be addressed.

SUBSCRIPTIONS:
(Payabls in Advance)
Domestic:
Four Dollars a Year.
Foreign:
Five Dollars a Year.

DISTRIBUTING AGENTS:
The Western News Company
and its
International Branches.

MANUSCRIPTS:
The Editor will not be responsible for the return of unsolicited manuscripts, but if stamps ars snclosed they will bs rsturned if found unavailabis.
Anonymous matter will not be considsred under any circumstances. Writers dssiring their names be with-held from publication must so state beneath their signatures.
We do not solicit contributions from unauthorized correspondents, but in special instances we will consider contributions bearing upon a topic of vital interest to the profession of sntertainment.

SATURDAY, DECEMBER 19, 1908.

EDITORIAL.

GREETING

With this Christmas issue, THE SHOW WORLD rounds out its third volume and third half year of existence. It has much for which to be thankful. We have lived to learn, and from out this learning our readers are today receiving a weekly newspaper devoted exclusively to the profession of entertainment. That this new editorial policy is of the highest value is not only attested by increasing circulation and advertising, but by the further fact that the old line journals are thieving it. We, however, have no quarrel with our competitors. We believe there is glory enough for us all.

That we have made many warm friends is attested by the reading and advertising pages of this issue. Our Christmas contributors are the leaders in the amusement world; men and women whose names rank high in the hall of amusement fame.

We are justly proud of these true friendships and proud of the manner of their earning, and we intend to give further evidence of our heartfelt appreciation in the weeks to come, by producing for these good supporters an ever better SHOW WORLD.

We intend to conduct a closer censorship of news and advertising. As we aim to print the truth in our reading columns, so will we aim, in our display pages, in the hope that the first may earn a reputation for unbiased reliability and that the second may become an index of the most trustworthy business firms in the field.

CHRISTMAS WEATHER

Business is always bad in amusement places at holiday time, and while conditions are even worse this season than in previous years, the optimism of showmen is shown by the brave fight being made against adverse conditions at this time.

Every line of the profession of entertainment is suffering from the results of the recent financial depression, and the coming of the holiday season, but the enterprising producers go right on organizing expensive companies and the large firms are not inclined to cease building new theaters and expending money to be in a position to gather in the shekels which will certainly be awaiting their coffers with the coming of 1909.

The first-class theaters are suffering as well as the melodramatic, vaudeville and moving picture houses. Vaudeville, which has seemed to have the call among theater-goers in recent years, is not being so well attended this holiday time as in former years, but this is thought to be due to the fact that the weather is unusually pleasant and holiday buyers are tempted to spend their time in looking at the shop windows instead of seeking their favorite amusement place.

The merchants say that their sales are unusually heavy, but that owing to the nice weather the winter goods are not going as rapidly as they had expected. The shop-keepers are suffering, then, with the purveyors of amusement, owing to the failure of Christmas weather to come at the time the almanac specifies.

Representative artists in all lines of the profession are represented in the Christmas number of THE SHOW WORLD, and the policy of this paper to accept no "writeups" with cuts has been adhered to in this number as it will be in the regular issues to come. When cuts are paid for, the editorial staff of the paper is pleased to write sketches of careers, give interesting data, and the like, but under no circumstances do we permit artists, or their press agents, to prepare "writeups."

P. A. Steinkellner and Fred Bauman worked the "stone" over-time again this year. Their loyalty and labor is highly appreciated.

A great deal of interesting correspondence is crowded out of this issue, and owing to the deluge of advertising at the last minute, it is out of the question to use those letters which reached the office in Wednesday and Thursday's mail.

The thanks of the editorial staff is tendered to the many who have contributed to make this an issue worth while. To contributors, advertisers, the office force, the compositors, the printers and engravers.

MARRIAGES.

FOX-SCHEFF.—John Fox, Jr., the novelist, and Fritzi Scheff were united in marriage at Mount Kisco, N. Y., last Sunday. An audience which tested the capacity of the Knickerbocker theater, gave her a hearty welcome when she appeared on the stage Monday night.

HIGHLEY-GREER.—Earl Highley, star comedian of the Crescent comedy company, and Mabel Greer, late of the Wayne musical comedy company, were united in marriage at Augusta, Ga., last week.

THORPE-JONES. — Claud Raymond Thorp, baritone, and Edith Earl Jones, chorus girl, of the Colonial Girls company, were united in marriage at the Star in Cleveland, Dec. 9.

GAUNT-JURGINSON. — Martin L. Gaunt and Dolly Vonder Jurginson, of Jane Eyre, were united in marriage recently.

OBITUARY

HAWLEY.—Ida Hawley, understudy for Fritzi Scheff during the seasons of 1906-7 and 1907-8, died Dec. 9 at a private sanitarium in New York City, following an operation for appendicitis. The remains were taken to Toronto for interment. She was 35 years of age.

MITCHELL.—John F. Mtchell of El Paso, Texas, father of Earle Mitchell of the Leo Ditrichstein company, died recently at the age of 62. The son could not attend the funeral as the time was too short to get home.

KILPATRICK.—James D. Kilpatrick, the oldest printer and publisher in Illinois, and father of Charles G. Kilpatrick, died at Danville, Ill., Dec. 9. He was born Nov. 19, 1836.

CARLYON.—Frank Carlyon, manager of the Maldron Hippodrome in England, died Nov. 29 from bursting a blood vessel through a fit of coughing. He was 56 years of age.

MASON.—An unusually sad death occurred at the Good Samaritan hospital at Vincennes, Ind., Dec. 10, when Miss Frances Mason of Bangor, Me., passed away. She came to this city Dec. 8 direct from New York to join the Bunch of Keys company which appeared at the Grand, Dec. 9. She was very ill when she arrived, suffering from an acute attack of gastritis and was taken from the Grand hotel to the hospital when her condition grew worse, although everything possible was done for her by the attending physicians and nurses but she could not survive the trouble and death came to her relief. Her remains were forwarded to Bangor, Me., on Dec. 11. The deceased was aged thirty years and her correspondence indicates that she had been attending a conservatory of music in New York City, and that her relatives in the East are people of intelligence and refinement and that they were very considerate of her welfare.—BELL.

HOFF.—Charles A. Hoff, treasurer of the National theater in Philadelphia, died Dec. 14. He had been connected with that theater for a number of years and was very popular. His death will be widely regretted. He was married.

COTTER.—Frank P. Cotter, veteran theatrical manager, died Dec. 11, at his home in New York. He was aged about 60 years and his death is thought to have been due to his worrying about not being able to secure a good position.

RICHTER.—Gertrude Richter, a sister of F. W. Richter, of the Atlantic City Four, died recently at her home at Guttenberg, N. J. Mr. Richter's mother is also very ill and is not expected to survive the loss of her daughter.

TEN BROECK.—Miss May Ten Broeck, a widely known actress, long a member of the theatrical firm of Henshaw and Ten Broeck, died at Boston, Mass., aged 51 years. She had been ill for the past two years. She became associated with John E. Henshaw as partner in his vaudeville sketches in 1880, and in several plays. She was also associated with Stuart Robson in various productions. She was a woman with a great fondness for animals, and in fact, it was she who, in 1891, started the nucleus of the Society for the Prevention of Cruelty to Animals at New Orleans. During the 26 years she was on the stage she was known throughout her profession as a woman of unusual executive ability and a writer of no mean talent.

CHESNEY.—V. R. Chesney, manager of the Bucyrus, Ohio, opera house, was found dead in the opera house Dec. 9. Mr. Chesney had complained of a headache and had taken headache powders, which are thought to have fatally affected his heart.

EDITORIALS IN PARALLEL

THE SHOW WORLD.

August 22, 1908.

Our readers may have noted that we have discontinued the usual formal letters from our various correspondents—letters which contained a catalog of plays and players at the amusement places in their respective cities. Such letters are but little more than a repetition of the theatrical guides, which may be found in every well regulated theater and of the route lists which are carried in season by some amusement weeklies and are therefore of little consequence to the general reader.

We have also forbidden our correspondents to express their personal opinions regarding plays, acts, players or other persons or things related to the amusement field.

What we now desire is news—facts.

We believe this policy to be a departure in amusement journalism and one that will be thoroughly appreciated by the entire profession of entertainment. . . .

While we have been particularly fortunate in having found a great number of excellent newspaper men to represent us in the important cities, men whom we have met, and know, we feel it to be the wisest to confine our opinions here at home.

BILLY, THE TRAILER.

December 12, 1908.

Beginning with the next issue of The Trailer, a new policy will be instituted in the publication of correspondence from our representatives throughout the country. In the columns devoted to "classified" correspondence criticism of attractions and performers will be entirely eliminated. Only the names of the theaters, the attractions appearing at them and dates on which they are presented will be published from now on. This does not mean, however, that The Trailer will abandon its policy of passing on the merits of attractions from the standpoint of patronage and box office receipts. These facts will be given as before, but all criticism will be limited in future to the really big towns throughout the country, where our correspondents are thoroughly qualified to judge of the quality of attractions and performances from the viewpoint of popular approval and the enthusiasm or apathy demonstrated by the audience. It is believed that this policy will not only make The Trailer of more value and greater accuracy to those who seek the information mentioned, but it will also give space for a greater quantity of real live news of importance from week to week. The Trailer has always been first in innovations of this character, and we believe the one outlined above will meet with the approval of every one of our readers of intelligence and discrimination.

Letters To The Editor

Elks and the Profession.

Green Bay, Wis., Dec. 14.

Editor SHOW WORLD:

There was an incident happened here recently, that I think should be known to every member of the profession, so that they will remember if they are ever asked to contribute their services, that they are doing it in a good cause.

Mrs. Fred Conrad, member of the vaudeville act known as the Three Alpinos, a Swiss warbling and musical act, who were appearing at our local theater week of Nov. 23, was taken sick on the evening of Nov. 27, and died at the St. Mary's hospital, Sunday evening, Dec. 6, of heart failure. Her last public appearance was at a social arranged by me, and given at the club of the local lodge of Elks, on the evening of Nov. 27.

Mrs. Conrad had been ailing for some time, and on the evening of the entertainment had to cut the act the last show, but after resting a while, insisted that she would go on at the social rather than disappoint the Elks, which she did, but immediately afterwards was again taken sick, and was sent home in a carriage, where she grew worse, and as she was no better the next day, the Exalted Ruler of the Elks, Frank Weeks, was notified, and he at once arranged for the Elks family physician, Dr. Fairfield to attend her, and also arranged for her to be taken to the hospital, where, notwithstanding the very best of care, she died.

Upon learning of the death of Mrs. Conrad, and finding that neither Mr. Conrad nor his father had the means to bury her, Mr. Weeks notified an undertaker to prepare the body for burial, and to furnish a casket at the expense of the lodge, also arranging to forward the remains to Mr. Conrad's home at Milwaukee, and arranging with the Milwaukee lodge of Elks to render any assistance that was necessary, to which the Milwaukee lodge nobly responded.

What makes the kindness greater is that neither Mr. Conrad nor his father were Elks, nor for that matter is the writer, but it was such a great act to perform that I want such an universally great order to get credit for the deed, and especially that the local lodge will get the great credit that they deserve, and that Geo. D. Laire, who called the attention of the Exalted Ruler to the financial condition of the act, and did everything in his power to alleviate the condition, should be known all over this broad land, as following out the teachings of the instigator of the order, to be always the actors' friends.

Yours, H. C. DANFORTH.

FRED L. TRAVERS,
Attorney & Counselor at Law,
Saginaw, Mich.

December 7, 1908.

"Dear Sir: During the past year THE SHOW WORLD has been giving a very creditable account of itself, and present indications are that it will leave a blue streak behind in the coming year. The members of the theatrical profession with whom I come in contact speak very highly of your paper, and predict for it twentieth century possibilities.

"In my opinion you have now convinced the theatrical world that THE SHOW WORLD covers the entire field with the latest and best news of the week, and I congratulate you as the general manager of the enterprise.

With best wishes and personal regards, I am, Yours truly,

FRED L. TRAVERSE."

Missouri Breeze.

A ZEPHYR FROM "SHOW ME-LAND"

VOL. 3. CHICAGO, DECEMBER 19, 1908 No. 51

THE MISSOURI BREEZE.

E. E. Meredith, Editor.

Office Under the Editor's Hat.

Mail for the editor will reach him in safety (providing there is money enclosed) if addressed care of THE SHOW WORLD, Chicago.

The Breeze still blows its gentle zephyrs.

No wonder they call it the "paper with a green cover." Oh, you, Pat Casey!

Those who had hoped this paper had breathed its last are doomed to disappointment.

Crowded out of this issue: The real reason why Erlanger came to Chicago last week.

John L. Sullivan won out in a fight with matrimony which lasted a quarter of a century.

The Four Corners of the Earth: Baraboo, Wis., Peru, Ind., Denver, Colo., and Bliss, Okla.

Abe Erlanger failed to call on The Breeze when in Chicago last week. What's the matter Abe?

Flo Ziegfeld did not go to the Whitney theater and look over the balloon act when he was in Chicago.

Once upon a time when show business used to be good in the one-night stands—but then, what's the use?

Punch Wheeler is the only press agent's name which has been mentioned in the John W. Gates' circus stories to date.

Arthur Deming has spent twelve dollars this week trying to win a seventy-five cent prize offered at the Sherman House cafe.

The Horses Tail Burlesquers now appearing on the Starve to Death Circuit, report a splendid business. At three towns last week the gross exceeded $10.

The press agent says that the costumes worn by the chorus girls with Mary's Lamb weight thirteen pounds each. Well it isn't the first time a chorus girl ever carried a load.

George W. Lederer, who has been "manager" of the Colonial, is now "general manager." The scope of his title has been widened whether the scope of his duties has been broadened or not.

Last spring a year ago, W. O. Yard, of Wellston, Ohio, issued a circular attacking the editor of The Breeze. Yard still lives. This shows that there is no particular danger in roasting either The Breeze or its editor.

Harrison Grey Fiske, aged 7, was thrown out of an association of which he was a member, and when this action was taken, David Belasco, aged 8, refused to play any more. Lee Shubert, aged 6, had previously resigned because Flo Ziegfeld had made faces at him. Boys will be boys.

Rhoda Royal's press agent styled Rhoda the David Belasco of the circus world. If so, John Ringling is the Abe Erlanger, H. H. Tammen is the Harrison Grey Fiske, B. E. Wallace is the Jules Murry, John Robinson is the Denman Thompson, and Norris & Rowe the Will Block. John W. Gates might be likened to B. F. Keith, as he has all the rest bluffed.

The Agent's Life.

The seven stages of an agent's life:
Hard-working.
Enthusiastic.
Affectionate.
Disconsolate.
Hot Springs.
Poor House.
Potter's Field.

The workings of the subjective mind frequently astonish the student of psychological phenomena, and one instance which has come to notice recently furnishes absolute proof that the memory of the sub-conscious mind is perfect. A few years ago The Breeze printed a parody on "The Man Behind" and made it tell the trials and tribulations of an advance agent. The Gale, printed to boost the W. F. Mann attractions, has identically the same verses in the issue of December, 1908, and they are signed, "Brown, the Poet." Instances have frequently come to notice where the subjective mind wrote poems with resemblance to others so striking that plagiarism was charged, but this is the first time where a comma was not even lost, giving the absolute proof of the contention that the subjective mind cannot forget.

Erlanger's Busy Day.

9 A. M.—Arrived in Chicago having lost $109 in a poker game in a stateroom on the Twentieth Century Limited.
10 A. M.—Received by a crowd of three men who depend upon him for a livelihood. Great enthusiasm.
12 Noon.—Newspapers come out with personal mention of him and columns for J. Pierpont Morgan.
2 P. M.—Consultation with corps of press agents.
5 P. M.—Last editions have a merger story taking up two sticks.
7 P. M.—Has a drink at the Stratford, which gives the press agent an idea.
8 P. M.—George Lederer sneaks up an alley, crawls into a coal shute, thence to the basement and to the bar, muttering: "They can't keep me out of the limelight."
9 P. M.—Adjournment to Colonial offices to play pinochle.
10 P. M.—Reporter seeks them out and joy reigns supreme.
10:30 P. M.—Amy Leslie's husband promises to wire something to The Telegraph if they will pay the tolls.
11:00 P. M.—Pinochle game starts.
11:05 P. M.—Waiter appears from neighboring cafe.
11:10 P. M.—Another waiter appears.
11:15 P. M.—still another.
11:20 P. M.—Et cetera.
11:30 P. M.—Lederer leaves the office on an important errand.
1 A. M.—Lederer returns with early editions of morning papers with a story coupling the names of J. Pierpont Morgan and Abe Erlanger.
1:30 A. M.—Erlanger is so indignant he appoints Lederer general western representative of the syndicate.
1:40 A. M.—Issues a denial and is so very indignant he appoints George Wood general press representative.
5 A. M.—Still denying.

The next day newspapers contained this note: "George W. Lederer, general western representative of Klaw & Erlanger, denied any business connections whatsoever in the coincidence of the journey from New York to Chicago of Mr. Erlanger and J. Pierpont Morgan. He said there was absolutely no significance in their being in Chicago at the same time."

EDITING THE "BREEZE" UNDER DIFFICULTIES
MAY, 30TH 1908

The Lithographer's Flirtation.

Smashing into elderly gentleman—I am in a hurry.
Walking fast with a bundle under arm—My next stop is a booze joint.
Licking stickers when on the street—I have been eating limburger cheese.
Posing on the street corner—I am anxious to meet a dame.
Lying in a gutter with lithos scattered around promiscuously—I swapped some fakes for drinks.
Dumping part of the bundle—It is getting late.
Full speed ahead—I have completed my route.

Appreciation!

One must never expect appreciation in this world. This bit of philosophy is not new, but a recent happening brings it so forcibly to mind that attention is called once more to a fact which the majority of showmen have recognized long ago.

The instance in question is that of Joseph Luckett, who is reported to have worked his finger nails off to awake interest in Walker Whiteside's engagement in Chicago, who saw to it that interest was created in the small towns when the attraction was forced out of the Grand by Robert Mantell's coming, and to whose efforts the present successful engagement at the Chicago opera house is largely due.

When Luckett had everything running smoothly his managers are said to have wired him to join another show and turn Whiteside's management over to a less expensive man.

Moral.

An agent should not work too hard.

One Solace Left.

A green Christmas is fine for him,
Who loves so much to gloat,
Over the "uncle" who has a whim,
To hold his heavy coat.

Expose of Graft!

The most barefaced circus graft ever pulled off was when Front Door Whitey won an otter overcoat raffled off by Bernie Wallace. The drawing was pulled off in the circus sideshow with only the interested parties present—the owner of the coat, the man who had sold the numbers, and the fellow who was to draw it. If any one doubts the statement that the deal was not on the level, Jack Sutton can produce the coat to prove it.

Not Needed This Season.

The let'ring of electric signs,
May differ greatly west and east,
But of the letters and designs,
'Tis S. R. O. that's seen the least.

Art Is After Dollars.

Forsake "legit" for vaudeville
Not her! What's that? Well, I'll be darned!
The type is plain, she heads the bill,
It must be our Virginia Harned!

The Actor's Lament.

Christmas comes but once a year,
How glad we ought to be!
If it came more oft, I fear,
"No wedding bells for me."

"LAID TO REST"

Appropriate Christmas Gifts

ED MARSH—A new victoria.
GUS WEINBERG—A new song.
NATE LEWIS—A case of Scott.
DAVE MORRIS—A little Morris.
HOMER HOWARD—A live firm.
STEVE JENNINGS—Steady work.
DALE WILSON—Another boy part.
JOSEPH PHILLIPS—A fitting role.
JOE HARRIS—An occasional visitor.
JOE GAINOR—A trip to Philadelphia.
J. E. POWELL—Another $1,100 house.
ELSIE JANIS—A pair of roller skates.
AUBREY MITTENTHAL—A two dollar show.
TOM MAHONEY—An increase in salary.
FLORENCE HOLBROOK — A little Cecil.
WILL REED—A photo of Edward C. White.
LOU HOUSEMAN—A big order for Clymic.
FRED FISHER—A vaudeville engagement.
L. L. LUEHM—A position as advance agent.
BOBBY GAYLOR—Some more flat houses.
HELEN ST. JOHN—A Pittsburg millionaire.
TOMMY HANKS—A copyright for his poetry.
MAX WEBER—Some blank temperance pledges.
DAVE JARRETT—A brush with a short handle.
FRANK RICHARDSON — Some good business.
LULU GUEROLD—The leading man's friendship.
HORTENSE NEILSEN—Larger crowds in Texas.
NELLIE BEAUMONT—More verses to her song.
SIDNEY R. ELLIS—A new theater in New York.
S. L. LOWENTHAL—A fine line of baby clothes.
WILLIAM PRUETTE — A contract that's good.
WILLIAM NEWKIRK—A real Wild West show.
P. E. WILKINS—A season lasting until late in May.
ALICE GORDON — Another English pony ballet.
JIMMY LEE—Ten weeks' booking at $100 per week.
EDWARD C. WHITE—Another week of Camille (nit).
MILTON LUSK—Performers who can sing his songs.
BILLY ROCHE—Another theater on Halsted street.
GEORGE KINGSBURY—A long run for The Melting Pot.
NAT GOODWIN—Another week at the Lyric in Cincinnati.
W. B. WATSON—Some three hundred pound chorus girls.
GEORGE ADE—An end to the rumors of his engagement.
JOHNSON GILCHRIST—Publicity for the Whitney theater.
PERRY J. KELLY—Plenty of chorus girls for road shows.
W. H. THOMPSON—That "Waterloo" won't be his Waterloo.
WILL KILROY—Some new ideas for booming Sure Shot Sam.
EDWIN CLIFFORD—A succesful opening for his new theater.
SID EUSTON—A few more spicy shows like The Lid Lifters.
BILL SAUNDERS—A twenty-four sheet on the Alhambra hotel.
LAURA DAVIS—Two ounces of dirt from along Broadway.
F. M. BARNES—Ammunition to fire in the coming vaudeville war.
GEORGE LAVENDER — A hundred acres added to his farm.
WORTHINGTON BUTTS—A contract for the Sells-Floto paper.
SAM HARRIS — Another conference with J. Pierpont Morgan.
JOHN BARRYMORE—A commission to draw sketches for benefits.
DAN DEBAUGH—A desk for another season in circus headquarters.
U. J. HERRMAN—A company which does not need strengthening.
MARK SWAN—A city production for his new play Just Like John.
VICTOR HERBERT—A comedian unlike Harry Bulger for Algeria.
JOHN HOGAN—The names of the small towns Fred Conrad plays.
MILDRED HOLLAND—Some more nice things said of her by Amy Leslie.
JOHN TALBOTT—A corner on the moving picture business in Denver.
JAY CAULFIELD—A soap box to stand on when he is admitted to the bar.
MORT SINGER—A year's run for A Stubborn Cinderella on Broadway.
THOMAS E. SHEA—More of the easy money coming through vaudeville.
GEORGE A. DAVIS—A chart of the city with the newspaper offices in red.
CHARLES W. McCURRAN—Permission to shoot within the city limits.
WILLIAM A. SINGER—A receipt for his twice a year license to have an auto.
KATHRYN ROWE PALMER — Still more comedy in A Little Sister of the Rich.
HARRY KNOWLES—Another visit to Macy's in New York after Christmas cards.
WILLIAM MORRIS—No necessity for counting deadwood during the Lauder tour.
GEORGE W. RICE—A few photos to add to his collection which now reaches 5,500.
H. H. FRAZEE—Assurance that the work on his new theater will progress rapidly.
ED LEONARD—A baby carriage.
E. LAURENCE LEE—A few more Jacksonvilles.
JOHN W. JESS—Some fishing tackle that he may go fishing in the fish ponds around Chicago.
KARL EMEY—Bookings where a sister act now playing the Orpheum will be on the same bill.
WILLIAM J. WILSON—Big business for the Keith Hippodrome in Cleveland when it opens Dec. 28.
KNOX WILSON—A new saxophone.
FRANK PERCY WEADON—Big business for Robert Mantell.
FRANK BUSH—Some method of getting away from the crowds in front who insist on so many encores.
HARVEY DAY—Assurance that the firm won't catch him if he spends Xmas with his wife in Minneapolis.
HATTIE MILLS—A special train for Boston as the route of The Lid Lifters does not take her east fast enough.
JOE CLARKSON—A man to ask him how many performances A Stubborn Cinderella has given at the Princess.
SIG. HART—Two feet more of height so he can stop the billers from tearing down his eight sheets.

Merry Christmas to All

A new year will soon be here. Make a resolution to be well dressed. Consult me

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CLOTHING and cater to particular people. You can always tell

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A RECONCILIATION OUT OF QUESTION.

Not One Chance in a Thousand of Cohan-Levey Story Being Correct.

Some of the newspapers had a story last Sunday boosting Ethel Levey, who is now abroad, and ending with the statement that it was not unlikely that a reconciliation with George Cohan would follow. The article gave the impression that Cohan and Levey were separated and might be expected to resume their former relations at any time.

The story is ridiculous. The pair are divorced. George Cohan has another wife with whom he is reported to live most happily and an interesting family event is expected soon. Mrs. Cohan was with her lord and master during his stay in Chicago and their happiness was widely commented upon. It is said that he spent $6,500 for Xmas gifts for her while in Chicago and that the most of his time is devoted to concealing the presents from her and evading the numerous questions she is asking.

Cohan and his partner, Sam Harris, married sisters and are both devoted to their wives and their domestic joy is even more in evidence than their business prosperity.

Jack Welch, of the Cohan & Harris staff, is being sued for divorce and it is not thought that he will contest the suit very bitterly.

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SCHILLER BLDG. CHICAGO

Young Defends Shylock.

Anderson, Ind., Dec. 15.

James Young of Brown of Harvard lectured before the high school Dec. 10 on the subject In Defense of Shylock, and made a tremendous hit among the six hundred students. Mr. Young's address was a masterly effort and showed the students a new line of thought in Shakespearean work. He was given a ten minute ovation after conclusion of the lecture.—MEYER.

New Offices for Keith.

New York, Dec. 16.

Quarters for the booking offices of the Keith, Proctor & William vaudeville combination have been leased in the new building which the Astor estate is about completing on the west side of Seventh avenue or Broadway, from Forty-third to Forty-fourth street. The syndicate has secured a five-year lease of an entire floor.

Miss Manhattan did $67.25 gross at Ottawa, Ill., Dec. 11, and A Good Fellow only did $42 gross at Rockford, Ill., Dec. 9, according to rumor.

Theater Manager Fined.

Cleveland, Ohio, Dec. 12.

Julius Michael, manager of the Grand theater, was fined $50 and costs in police court today for allowing minor children to perform in his theater. On Mr. Michael's agreeing to keep such acts off the program in the future, the fine and costs were suspended.—WILKIE.

Railroad Would Not Co-operate.

Shreveport, La., Dec. 14.

Because the Kansas City Southern Railway could not see its way clear to co-operate, a plan of the progressive league to have the Patterson carnival shows winter in Shreveport was recently called off. Negotiations had been in progress for nearly a week.—LUEHM.

Famous Emenen Quality

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The gross receipts for the Actor's Fund benefit at the Broadway theater in New York, Dec. 11, were $5,060.

Weber & Fields are expected to be reunited through the efforts of Felix Isman.

McQuarrie Succeeds Gunn.

Spokane, Wash., Dec. 15.

Charles E. Gunn, leading man with the Jessie Shirley stock company, closes his engagement Dec. 19, to enter vaudeville. He will make his first appearance on the vaudeville stage in Spokane. George D. McQuarrie, who returns as leading man with the company, is one of the most popular actors who has ever played Spokane, and his many admirers will be glad to welcome him back. He will make his first appearance on Dec. 20 in the Pride of Jennico.—SMITH.

John Ringling Home.

New York, N. Y., Dec. 13.

John Ringling was a passenger on the American liner, Philadelphia, from Southampton today. He stated that he had been abroad mostly for recreation. He was accompanied by Mrs. Ringling.—WALTER.

Return Engagement Successful.

Rockford, Ill., Dec. 12.

The return engagement of the Top o' the World filled the Grand opera house for the second time Tuesday evening, again demonstrating the city's worth as more than a one night stand.—SCHUSTER.

Law Is Held Up.

Sioux Falls, S. D., Dec. 15.

The Sunday amusement law was recently approved by the state after being held up a year by referendum. The local theaters may evade the letter of the law by giving free performances and taking up a collection.—CORE.

Amateurs Score a Hit.

Wilmington, N. C., Dec. 14.

An amateur minstrel scored such a big hit here Dec. 7 that it will be presented in Florence and Charleston. The Rejuvenation of Aunt Mary, 11, pleased a large house.—WEST.

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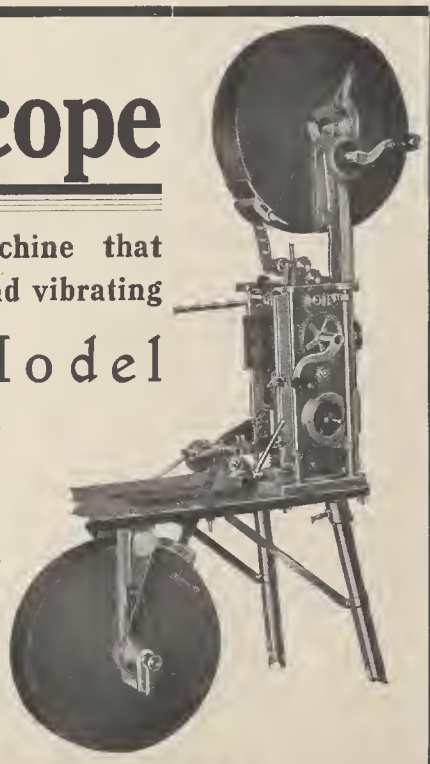

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Our Christmas Films Include the Largest Assortment ever Offered. The Subjects are as Follows:

Christmas, (partly colored) Urban-Eclipse, approx. length 750 ft.
The Christmas of The Poacher, Gaumont approx. length 667 ft.
The Poor Singer Girl, Gaumont approx. length 597 ft.
The Little Chimney Sweepers, Gaumont, approx. length 450 ft.
The Good Playthings, Gaumont. approx. length 270 ft.
The Angel of Nativity, Lux, approx. length 300 ft.

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Books More Acts than any three agents in the country.
Has More Acts Booked and working under his exclusive direction than any other agent.

ST. JAMES BUILDING NEW YORK CITY. U. S. A.

LATE NEWS NOTES FROM ROCHESTER.

Vaughn Glaser Stock Company Is Taking a Layoff Until Christmas Day.

Rochester, N. Y., Dec. 13.

Maude Adams in What Every Woman Knows comes to the Lyceum the first part of this week. Chas. Frohman has written Manager Wolff that he expects to be here on Monday, December 14, to see Miss Adams in her new play.

A second engagement of The Devil is booked for the latter half of the week, this time with Edwin Stevens in the title role.

Louis Mann in his new play, The Man Who Stood Still, will be the Christmas day attraction at the Lyceum.

The Vaughn Glaser Stock Company will have a holiday all of this week and up until Christmas day, when they will return to the Baker, opening with a matinee in Little Lord Fauntleroy.

It now seems probable that the National in this city will benefit from an arrangement for which negotiations are said to be under way between Stair and Havlin and the Shuberts. As far as can be learned, the Shuberts believe that the high-class attractions which they bring out every year, and which are played successfully through one season, could get a new lease of life if played in popular-priced houses by road companies. It is thought that this arrangement would go a long way towards fostering in the younger clement of theatergoers, who are largely the popular-priced theater's clientele, a love of good drama, and give them an opportunity to see the best the stage affords.

Leon Lempert & Son, local theatrical architects, have submitted plans for the steel structure of J. H. Moore's new Temple theater, to be built on Clinton avenue, South. It will be completed in the Fall of next year.

A number of prominent musical attractions are announced for presentation during the Winter at Convention hall. They will be under the management of Mr. James E. Furlong.

The Corinthian, the local house in the Eastern burlesque wheel, is prospering under the management of Charles Coleman.—BECKER.

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PAWNEE BILL'S GREAT FAR EAST

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National and International Exhibitions

A unification of two original, distinct, **unique and universally accepted enterprises,** now united, organized and planned to be **perpetuated as an Educational Amusement Institution,** and conducted upon the **most liberal progressive policy.**

WANTED—For season of 1909, opening at Madison Square Garden, New York City, U. S. A., anything and everything of a peculiar, heroic, historic or sensational nature that can be presented "in the open." Feats of Horsemanship, Extraordinary Achievements, Inventions, or Characteristic Sports and Pastimes of all nations especially desired, including Wild West Riders, Ropers, Wild West Girls, Cowboys, Mexican Lasso Experts, and novel acts of every description in which horse and man participate. Parties having exceptional high school or high jumping horses will please communicate.

FOR THE FAR EAST we shall want Oriental and Foreign Troupes of every kind, such as Arabs, Japanese, Hindoos, Singhalese, Australian Bushmen, Dahomians, South Sea Islanders, Cossacks, Russian Dancing Girls, Congolese, Nautch Dancers and other nations who can present something new and interesting.

All applicants in various departments will address as follows: **Arenic Department,** Johnny Baker, arenic director; **Property Men,** Johnny Baker, arenic director; **Train Men,** Peter Hurst, train master; **Drivers and Helpers,** Jack Coleman, Boss Hostler; **Canvasmen,** John Divinni, Boss Canvasman; **Cookhouse People,** W. J. Lynde & Co., Commissary; **Car Porters,** Frank Banks, chief porter; **Side Show, Black Top, Concert and Candy Stand People,** H. G. Wilson, mgr. of privileges; **Musicians,** Wm. Sweeney, musical director. Legal adjusters, ticket takers, twenty-four-hour men, assistant bosses, orators and all others in interest will communicate with

Major G. W. LILLIE, (Pawnee Bill)

Room 73 Bailey Building, 27 East 22d St., New York City

Where all heads of departments may be addressed. **ALSO WANTED**—For the advance department of the gigantic exhibition—**75 First-class Union Billposters,** lithographers, banner men and billers, who are thoroughly competent, reliable, and equal to any emergency. State age, experience, and where last employed in first letter. Would like to hear from all the good men who have been in my employ or made enviable records with other shows.

ADDRESS

LOUIS E. COOKE, General Agent
Buffalo Bill's and Pawnee Bill's Combined Shows
Care of Continental Hotel, NEWARK, N. J.

PROF. P. J. RIDGE

The Great Western School.

Prof. Peter J. Ridge, whose likeness appears on this page, is the founder of the Great Western School and Western Dramatic Agency, which has long been established, and is honorably conducted, now occupying two entire floors at 127 LaSalle street, Chicago. His patrons are largely drawn from the business representatives of the various banking and commercial houses among whom he is located, and he enjoys the esteem of a host of business and personal friends.

Professor Ridge personally criticises the pupils in the various branches of his professional stage training school, and is always on hand for consultation. Studios are arranged for the private instruction of the various branches of stagecraft, and the beginner, the amateur or the professional receive the benefit of private teaching and rehearsal from members of his staff of eminent teachers, who have had years of professional experience, and are fully capable of instructing in musical comedy, comic opera, chorus, drama, sketches, vaudeville acts, burlesque, etc.

Professor Ridge is proud of the reputation he has established for conducting his school upon the highest standard of moral excellence. It is noted for its cleanliness and freedom from anything bordering on the objectionable. He has instructed and graduated thousands of people for the stage, who are now filling engagements with leading organizations in the principal cities of Europe and America.

Charles McKinney, manager, and Wes F. Pike, agent, of The Montana Limited (western) which closed recently, passed through Chicago last week en route to Philadelphia where they will join Miss Bob White.

Henry W. Savage's Attractions

The Merry Widow
A Viennese Operetta
(New York Company—playing Eastern cities)

The Merry Widow
(Boston Company, Tremont Theatre)

The Merry Widow
(Western Company)

Music by FRANZ LEHAR
Book by VICTOR LEON and LEO STEIN
English Lyrics by ADRIAN ROSS

Henry E. Dixey IN **Mary Jane's Pa**
A Comedy Drama by EDITH ELLIS

A Sturdy Peasant (In Preparation)
A Viennese Operetta Music by LEO FALL
Book by VICTOR LEON

The Devil with EDWIN STEVENS
Adapted by OLIVER HERFORD from the Hungarian three-act Comedy by FRANZ MOLNAR.

The Devil with W. L. ABINGDON

The Devil with CAMPBELL GOLLAN
Staged in America by JULIUS HERZKA. Director General of the Vienna Volks-Theatre. This is the only version approved by the author.

The Love Cure (In Preparation)
Music by EDMUND EYSLER
A Viennese Operetta Book by LEO STEIN

The Prince's Child (In Preparation)
A Viennese Operetta
By FRANZ LEHAR, VICTOR LEON and LEO STEIN

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Ask Jake Sternad Merry Xmas to All

GRACE WILSON.

Grace Wilson, the charming singing comedienne, has atracted considerable attention with her beauty and talent. Miss Wilson is playing Western Vaudeville Managers' time, and is at present covering the Interstate circuit, after which she will go east. J. Edgar Turner, of Pana, Ill., the photographer who took the above picture, won with it the gold medal at the convention of Illinois photographers, held recently.

CIHCAGO THEATERS

OLYMPIC

Manager John J. Murdock has such a large personal following in Chicago that the Olympic music hall would be successful with a mediocre entertainment and when he offers a sparkling musical comedy introducing 52 people along with an excellent vaudeville show, there is little surprise attached to the remarkable business the house is doing.

A Little Sister of the Rich has been much improved since the skit was made the feature of the program and there has not been a change made which was not for the best. Gus Weinberg took his place in the cast this week and the role originally intended for Harry Walters has been made into a Dutch role. Mr. Weinberg is quite a favorite in Chicago and his engagement strengthens the cast materially. Cathryn Rowe Palmer has been given additional comedy until she is almost the principal comedian. She sings a different song from that she used when the skit was first presented and one which goes much better. The introduction of a pony ballet of eight girls gives ginger to the performance.

These girls are none other than the Eight Original Berlin Madcaps, and as nine new musical numbers are now being rehearsed for introduction into the afterpiece next week, they will probably be given work which will introduce their dance more effectually.

The producer and author have not yet quite mastered the art of making these skits tremendous hits, but they are catching on rapidly and when the second one is offered something sparkling with originality is expected.

The Five Trapnells, European acrobats, present an act of exceptional merit. Sager Midgley and Gertie Carlisle and Le Claire and Sampson presented acts which were reviewed when they appeared at the Majestic recently. Jeanie Fletcher sang Scotch songs and pleased. Delmore & Lee presented their revolving ladder act which is familiar to vaudeville patrons, but is ever startling owing to their daring and dexterity. The Fernandez May Duo provided the musical act without which a vaudeville program is never complete.—E. E. M.

ACADEMY

Perce R. Benton's musical roundup in four acts, with the title San Antonio, is appearing at the Academy this week, and as the two preceding attractions were musical, and as San Antonio is an exceptionally good play, the business is good.

The scenic equipment is splendid, although the Academy stage is hardly large enough to show it off to advantage. However, with plenty of dramatic situations, numerous specialties and a chorus of eight or ten pretty girls, the performance is most satisfying to the Academy clientele.

Lole Bridge has the title role, and she not only plays her part splendidly, but sings and dances artistically. Francis Pierlot has the principal comedy role, and while there is room for improvement, his performance is satisfactory. Alfred Bridge, in a juvenile role, divides honors with Warren Lyle, who is the hero. May Dervan has an Irish role, and Florence Lesie plays the heroine's part, and both score strongly. Bert Hedden and Harry Lester deserve praise for conscientious portrayals of difficult roles.

Mr. Benton is both author and producer of the play, and San Antonio is sufficient proof that he is capable of turning out many plays which would receive recognition in the higher priced theaters.—E. E. M.

J. J. Murdock's Temple of Mirth and Merriment, Chicago.

SID EUSON'S

Jacob & Jermon's "Golden Crook Extravaganza Company" appeared at Sid Euston's theater last week, and while the performance is not good enough to commend in extravagant terms, it is not bad enough to condemn. The performance opens with a satirical burlesque entitled "The Three Flims," there is an olio of three acts and a afterpiece entitled "The Politician." Both of the skits are credited to Frank Finney, but the hand of Jack Reid, the producer and principal comedian, is evidenced in both, and he makes them greatly resemble former productions of his over the same circuit.

The olio opens with the Sisters La Tour, who are billed as "California's favorite comediennes." It is likely that California never saw the girls and hence its favoritism. "Canandaigua's own comediennes" would be a billing nearer the truth. Maie La Tour is probably an admirer of Eva Tanguay, at least she does as she pleases at all times as she always has. A producer to whom she will listen can greatly improve her work. The girls look pretty and are full of action, and there is no reason why their number should not go better.

Eddy Alvora, the toe dancer, presents an enjoyable number supported by the chorus in a grand ballet. He dances exceptionally well and the audience thinks he is a woman until he removes his wig.

Inman, Wakefield & Company present Mr. Inman's study of every-day life "Recognition" which has been seen often before. It has good features.

Ella Reid Gilbert, Harry De Vere, Florence Ragland and a quartette are others who render valuable assistance in the burlesques.—E. E. M.

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Having Succesful Season.

Faribault, Minn., Dec. 15.

The Faribault theater is enjoying one of the most successful seasons known in the history of the house under the able management of L. H. Dibble. The bookings for the theater are being done through the untiring efforts of George Peck, of the Chamberlin, Harrington circuit, which accounts for the large number of well known attractions that are underlined to appear in the theater this season. The business staff of the house is: L. H. Dibbie, manager; Will Glasier, treasurer; Ben Williams, head usher; Hadley Bell, leader of orchestra; Fred Schultz, property man, and Frank O'Brien, stage manager.

Raymond's famous moving pictures are proving a big drawing card at the Faribault theater on all nights when there is no regular road attraction in the house.

The Armory roller skating rink is holding its own as one of the chief places of amusement in the city. Races are held every Saturday night at which time some of the fastest skaters in the northwest are due to appear. The rink is now in its third season and is owned and managed by D. W. Ray.—CAMPBELL.

HARRY CHAPELL.

Jolly, good-natured and popular Harry Chapell, manager of W. F. Mann's The Fighting Parson, known from coast to coast through his connection with the very best one-night stand organizations, writes that the Christmas SHOW WORLD may wish the profession for him: "A Merry Christmas and a Happy New Year."

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INDEPENDENT FILMS

AMONG the film subjects recently released by independent manufacturers are the following:

Christmas, Urban-Eclipse, 750 ft. (Partly colored.)—Order of pictures: Angels announcing the birth of Christ; the figures ascend amid falling snowflakes. Bethlehem's manger and its divine occupant, introducing Mary, Jesus, Joseph, the shepherds, adoration of the Magi, and the wise men of the east. Early Christian era; a charming river scene; landing of the early Christians; the miracle. Fra Angelico; the artist monk. Apparition of St. Joseph; the flight into Egypt. Christmas in the 17th century in France, including beautiful interior and exterior scenes. Christmas in the 20th century, showing luxurious drawing rooms. An old-fashioned Christmas. Finale, the belfry, snow scene, and the midnight chime.

The Little Chimney Sweeps, Gaumont, 450 ft.—The story of two poor little lads, whose prospects are very dark for Christmas joys. Their little dog purloins a number of toys from a wealthy neighbor and places them about the chimney place, where they are found by the joyous children the next morning. Their hardened parents are dumbfounded at what they believe is a miracle and the real visit of St. Nicholas.

The Good Playthings, Gaumont, 170 ft.—A pleasing story, combining drama and magic. The children are making an early morning investigation for the expected good things, and through accident the light is overturned and a fire ensues. The good toys come to life, extinguish the flames, and rescue the little ones, and the parents find them safely stowed in bed when they arrive.

The Christmas of a Poacher, Gaumont, 667 ft.—This story depicts the dismal outlook for Christmas of a family suffering privation. The father, driven to desperation, steals some small necessities of life and is apprehended by the police and taken before the lord of the manor. He is prevailed upon by his sympathetic children to intercede for his poor neighbor, and the poor little ones are made happy by gifts of toys and good things to eat.

The Poor Singer Girl, Gaumont, 597 ft.—Forced to sing upon the thoroughfares for a living, a young girl finds a valuable necklace. She endeavors to find the owner, but is arrested by the police and confined in prison. In the meantime the mother of the girl, ill at home, expires before the girl is vindicated. When the girl returns home with her accusers and finds her lifeless mother's form a pathetic scene ensues, which moves her companions to compassion and they adopt the girl and endeavor to right as far as possible the great wrong done her.

The Angel of Nativity, Lux, 300 ft.—In this story the children of a poor family are left alone while the parents go in quest of food for the Christmas dinner. During their absence the angel of nativity appears and bestows upon the little ones beautiful toys and prepares a splendid repast.

Troubles of an Airship, Lux, 500 ft.—An aviator, having completed a flying machine, gives it the first test. Ludicrous incidents result, the inventor finally falling into the hands of the police, who handle him roughly. He finally returns to his workshop in a dilapidated condition, and vents his spleen upon the members of his household.

Grimsol, the Mischievous Goblin, Lux, 374 ft.—A magical subject, with amusing situations.

Father and the Kids, Gaumont, 550 ft.—A humorous film, in which the father of a large number of children takes them to town and visits his friends. Some of the little ones are lost, and to find them the entire infant population of the town is corralled at police headquarters. The little ones are identified, and to prevent further mishaps they are tied to each other by a rope, and the father leads them home.

The Burglar in the Piano, Gaumont, 367 ft.—A burglar secretes himself in a piano, which is brought into a home. Here he is subjected to great pain and discomfort by a young pianist who endeavors to entertain a party of friends. Many amusing incidents occur.

Braving Death to Save a Life, Aquila, 584 ft.—Portraying the heroism of a young school mistress who jeopardizes her life to rescue one of her charges, and is well rewarded by the grateful parent of the little girl.

A Fatal Present, Aquila, 490 ft.—The unsuccessful effort of a factory foreman to win the love of his employer's daughter. Spurned by the girl and her parents, he becomes enraged and plans revenge. Upon the occasion of her marriage to a rival he sends her a bomb disguised as a wedding gift. This is a sensational subject.

An Interior Cyclone, Itala Rossi, 427 ft.—A party of ingenious youths arrange a contrivance on the order of a vacuum cleaner, which they attach to the chimney of an apartment building. When the mechanism is put in operation the various articles in the different suites are drawn through the fireplace and up the chimney. This of course causes great consternation among the tenants.

The Test of Friendship, Biograph, 775 ft.—Edward Ross, a young millionaire, decides to test the sincerity of his friends. He arranges a dinner, at which a letter arrives which he reads to his guests, in which he is advised by his attorney that he is ruined. His so-called friends desert him. He then determines to secure true friendship, and disguises himself as a workman and secures employment at a factory. Jennie Coleman, a pretty co-laborer, is insulted by the foreman and is knocked down by Ross. Jennie's heart goes out to her protector, and when Ross is made ill by the hard work, to which he is unaccustomed, she visits him, and imagining him to be without funds, sells her wealth of blonde hair to buy for him delicacies. This touches Ross, and when he recovers he marries the girl, and then places her in her rightful position as the wife of a millionaire, surrounded by all luxuries.

An Awful Moment, Biograph, 737 ft.—Matteo Rettazzi and his wife, Flammetta, gypsies, become involved in black-hand schemes. He is arrested and sentenced to a long prison term. His wife vows vengeance upon Judge Mowbray. Christmas eve she climbs up a grapevine to the judge's apartments, just as his wife is putting the baby to bed. The judge goes to the library, and his wife unwraps her present for him, a shotgun, as he is fond of hunting. Entering stealthily, the gypsy detaches the hose from the gas lamp and holds it to Mrs. Mowbray's nose, rendering her unconscious. She then loads the gun, cocks the triggers, secures it to the table, and fastens a string from it to the door knob so that when the door is opened the judge's wife will be shot. The baby awakens, and the judge catches the gypsy, who is about to escape. He binds her securely, and is about to open the door, which would cause the death of his wife, when the baby innocently pulls off the cord from the knob as the door swings open. The villainess is taken away by the police, and the little family are joyful over their narrow escape.

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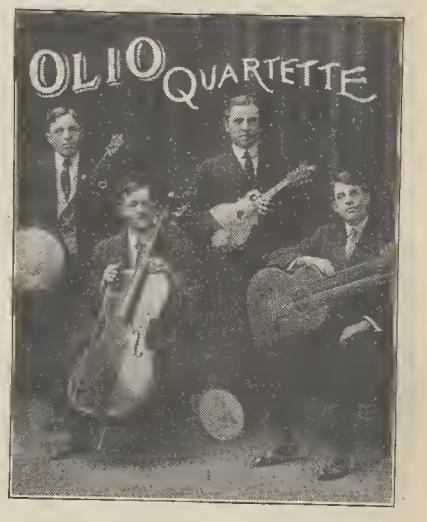

The Olio Quartette.

The Olio Quartette is proving a feature for the "High Life" cafe at Milwaukee, Wis. It introduces quartette singing with piano and other instruments and renders some very pleasing musical specialties. The quartette has some open time after Jan. 10, 1909, and can be reached by addressing Fred D. Moore, "High Life" cafe, Milwaukee, Wis.

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Released Dec. 25, 1908.

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To Our Friends, the Exhibitors:

We take this opportunity of thanking you for the many kind letters you have written us in the past six months, so many that we have not been able to answer them all individually. We are greatly encouraged by your expressions of appreciation of Kalem Films, and we assure you we will do our best to vent your confidence in the future.

Our issue for Christmas Day is one in which we take great pride. We believe we have made some good things in the Indian line, and we know that in photography, action and the accurate portrayal or the real Life of the Red Skin, this is supreme.

Special Announcement.

Our Southern expedition has turned out some great stuff. The first issue will be early in January, and covers the remarkably interesting features of the hazardous occupation of sponge fishing.

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Chattanooga Music Lovers Asked to Give Up Three Dollars to Hear Calve for an Hour.

Chattanooga, Tenn., Dec. 14.

The present week brings to Chattanooga a diversity of attractions ranging from Mme. Calve in song recital to Young Buffalo in mellow melodrama. Mme. Calve sang at the Shubert theater tonight and had a very small audience present. This was in a measure due to the price of admission, the orchestra chairs being $3.00. This necessarily kept a number of music lovers from attending and again brings up the discussion as to the wisdom of playing a recognized star at high prices to a small house or at reasonable prices to a full house. Many of the cities outside of New York, Chicago, Baltimore, Philadelphia, Boston and Washington can afford but a few of the lovers of music who can manage to give up $3.00 to hear an hour's singing, while nearly every city of 50,000 population up can and will give up $1.00 and $2.00 to hear the same singer. This is a morsel which it will pay the promoters to linger over.

At the Bijou tonight Young Buffalo in Charles E. Blaney's Sheriff of Angel Gulch, opened to a good first night house and gave a good show of the melodrama variety. There is plenty of shooting and hair-raising episodes in the Sheriff to keep one on the tip-toe of expectancy. The show went well with the Bijou audience and will draw top heavy audiences all week.

At the Orpheum there was presented an exceptional vaudeville bill headed by Jessie Russell and company, consisting of Miss Russell and her little daughter Nellie, in Grecian poses and fire dances. The Orpheum is the only vaudeville house here at present and it is doing all the business that can be packed into its space. However, there is a rumor that the old opera house will be opened within a few weeks as a high class vaudeville house. The opera house is a Wells house and if it does open, will present nothing but the very best attractions.

Last week was rather dull, there being but three attractions during the week, Me, Him and I at the Bijou all week; Faust at the Shubert Tuesday matinee and night, and vaudeville at the Orpheum. Me, Him and I did a good business at the Bijou and deserved all the patronage it received. While this show has been seen here before, it has been improved in so many places that old friends had trouble recognizing it. It is one of the most gorgeous costumed attractions that has been in Chattanooga this season.

Rosabel Morrison and a most capable company in Faust at the Shubert on Tuesday matinee and night gave a meritorious production of the old Maovrision version of Goethe's masterpiece, but the attendance was not near what it should have been. Faust has been seen here too many times to draw unless it could bring the famous Lewis Morrison from the sod for the role of Mephisto.

This week the Shubert will offer, beside Mme. Calve tonight, Al H. Wilson in When Old New York was Dutch on Friday night, and Joe Morris in Too Many Wives Saturday matinee and night.

The Christmas attractions will be Eleanor Robson in Vera, the Medium, at the Shubert, and the Bijou will present the Four Huntings in The Fool House, while the headliner at the Orpheum will be Miss Eva Ray, the occult.—FRAWLEY.

FAMILY AT BUTTE NOT GOING TO CLOSE.

Report that the Theater Closed Dec. 5 Was Totally Without Foundation.

Butte, Mont., Dec. 14.

Manager George W. Donahue, of the Family theater here, assures your correspondent that there is no prospect of that theater closing as reported and that, on the contrary, the Family is doing more business than at any time since the shutting down of the mines here and the general panic. He expects business to still further increase as money loosens up. The Family theater is a part of the regular Sullivan & Considine vaudeville circuit and all their attractions play this house, and for that reason, if no other, the Family will not close.—BILLINGS.

T. M. A. NOTES

A benefit entertainment for the sick fund, Pittsburg Lodge, No. 37, of the T. M. A., will be given on New Year's eve at the Gayety theater, in that city.

Manager George W. Sammis of the Grand Opera house in Brooklyn has tendered the use of that playhouse for Sunday evening, February 14, to Brooklyn Lodge, No. 30, Theatrical Mechanical Association, for its annual benefit performance.

William Lee Davis, Mr. and Mrs. Frye, Martha Bowen, Sue Marshall, Violet Marsden and Iva Teel, of The Cowboy's Girl company, joined the T. M. A. at Youngstown, Ohio, Dec. 4.

Lee Kohlmar, to be starred by Messrs. Martin and Emery in a new play next season, was one of the notable features of the T. M. A. benefit given at the Great Northern theater in Chicago, Dec. 4. Mr. Kohlmar recited one of his own stories in German dialect and was received with great applause.

Lorin J. Howard is putting out The Power of Truth which will open Xmas day at Burlington, Iowa. He has secured a nice line of paper from Aekerman & Quigley.

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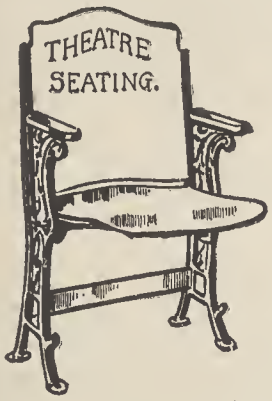

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H. G. Koller.

Mr. Koller is general manager of the Imperial Rink & Amusement Co., Vancouver, B. C. Under his supervision the Imperial rink has proved very popular.

Riverview Roller Skating Palace

Finest and Most Complete Skating Rink in America

Milwaukee. Wis.

Alfred Painter, Gen Mgr.

Skating Surface, 10 laps to the mile.

The Whitest Skating Surface in the Country.

2000 pairs Richardson and Chicago Skates, equipped with fibre and boxwood rollers.

A Merry Christmas to the Skating World from the Staff of Riverview

Asst. Manager, Joe W. Munch. Prof speed Champion of the World.

Floor Manager, Fred Dusold.

Instructors: Arthur Bayley, C. E. Houston, E. L. Jake, Jack Rahn, Al Heiser.

Supt. Skate Dept, Emil Eichstedt. Amateur speed champion of Wisconsin.

Skate Captain, Fred Eichstedt. Wm. Arner, asst.

Press Agent, Miss F. Rowland.

Percy Muller, Refreshment Concessioner.

Jim Welsh, on the door.

Harry Arner, manager wardrobe.

Dare Devil LEWEK booked from this Rink

Ward's Riverview Concert Band. W. E. Reynolds, Director, and the following musicians: J. W. Follansbee, Philip Schinagel, Gust Keehler, Edw. Lipp, Alb. Geissman, A. Weber.

ALLIE MOORE World's Professional champion now training at Riverview for the coming season.

DECLARED THE BEST SKATING RINK IN EXISTENCE BY PROMINENT CRITICS

The Q'Karos.

The Q'Karos are skaters of exceptional merit, which is attested by the fact that they are invariably offered return engagements wherever they appear.

OPERA CHAIRS

Best and cheapest

Write and be convinced.

ROYAL METAL MFG. CO.

1822 Dearborn St., Chicago

ROMALO THE THRILLER, SKATES ON HIS HEAD

The feature act by Romalo while standing on his head on a skate which runs on an inclined plane, from one end of rink to the other, is pronounced by the press as a most daring, marvelous, amazing and astounding feat. Ad., W. A. LaDuque, Mgr., Kansas City Headquarters

LOOK: MAGICIANS: LOOK

THE BOOK OF HINDOO

Mysteries and Spiritual work revealed. It gives the secrets of the Hindoos and magicians. The wonder of all who read it. A great study to all. It tells how to escape from handcuffs, jails and secret boxes and many tricks of this character. Price, postpaid $1.00

Magician Supply Co., C. H. Gray, Mgr., Providence, R.I.

CONJURING CATALOGUE

The Very Latest Conjuring Catalogue is now ready. Price 50c, mailed free, worth $10.00, is the verdict of experts. Limited number only at the price. Write today.

THEO. BAMBERG,

Professionally known as Okito, the Great Chinese Magician. American Agent for Carl Winmann, Hamburg, Germany

1193 BROADWAY, - NEW YORK

Visitors Welcome.

WANTED for Fort Payne Opera House, Fort Payne, Ala. Good Rep. Co's, Vaudeville People, Musical Artists, people in all lines of business. State open time. This is the only opera house between Chattanooga and Birmingham. J. A. STEGALL, Manager

Rosenthal Will Build.

Jake Rosenthal will erect a new theater at Dubuque, Iowa, to play high class vaudeville, and will book his acts through the Western Vaudeville Managers' Association.

C. I. Fleming, manager of the county fair at Terre Haute, Ind., was in Chicago this week booking attractions.

The Bergers Sisters will spend Xmas week in Lincoln, Neb.

The Van Dyke-Eaton company is at Marion, Ind., this week and will be at Springfield, Ohio, from Dec. 21 to Jan. 2.

Patrons of the Star in Chicago, went wild last week over Karl Emey's Pets, an act under the management of H. T. Weber. Emey is at Lansing, Mich., this week.

Business at the Studebaker in Chicago is the best ever known at that house. Elsie Janis, Top o' the World, Fritzi Scheff, and now a return of Elsie Janis in a new play, has given the theater twenty-five weeks of record breaking business.

I BUY FILM

I pay cash for second-hand film in good condition. How much have you for sale? Send list of subjects and price. No junk wanted. Second-hand machines and films in good condition of all makes bought, sold and exchanged. Show Supply Company, 410 Liberty Ave., Pittsburg, Pa.

SPECIAL SLIDES

Advertising, Portrait or Announcement

Get Our Prices Submit Copy for Estimates

All Work Guaranteed

CAMPBELL SLIDE CO., Richmond, Ind.

INDEPENDENT FILMS IN TEXAS

Alamo Film Exchange

304 CONROY BUILDING
SAN ANTONIO, TEXAS

Write for our Special Prices on our new Films and Feature Production.

We control exclusively for TEXAS, Motion Picture Films made by the best European manufacturers.

Our Christmas Films Include the Largest Assortment Ever Offered

The Subjects are as follows:

Christmas
[Partly colored] Urban-Eclipse
Approx. length 750 feet

The Christmas of the Poacher
Gaumont
Approx. length 667 feet

The Poor Singer Girl
Gaumont
Approx. length 597 feet

The Little Chimney Sweepers
Gaumont
Approx. length 450 feet

The Good Playthings
Gaumont
Approx. length 270 feet

The Angel of Nativity
Lux
Approx. length 300 feet

The Great Monohan.

The Great Monohan has an international reputation as a skatorial artist of merit. He is at present appearing in English rinks, where he is attracting considerable attention.

Master Harley Moore.

Master Harley Moore is one of the headline skatorial artists of America, the only juvenile performer using triangular stilts, and does everything from a two-step to a spin on these freak skates.

FREDERIC THOMPSON *presents*

Now in its Second Month at the Liberty . . .
Dramatized by Paul Armstrong and Winchell Smith

VIA WIRELESS

The Season's Most Spectacular Dramatic Success
The American Stage Has Never Seen Anything Like It

FREDERIC THOMPSON PRESENTS
POLLY OF THE CIRCUS
WITH
MISS EDITH TALIAFERRO
The Most Delightful Comedy on the American Stage
It is Breaking Records Wherever It Plays

FREDERIC THOMPSON PRESENTS
MABEL TALIAFERRO
The Youngest, Daintiest and Most Delightful Star of Theatreland, in
POLLY OF THE CIRCUS
BY MARGARET MAYO
The Most Successful Play and the Most Successful Star in America

FREDERIC THOMPSON PRESENTS
EDWARD ABELES
IN
Brewster's Millions
Dramatized by Winchell Smith and Byron Ongley
From George Barr McCutcheon's Novel
A Triumph for Three Years from Coast to Coast

BILL POSTERS ELECT NATIONAL PRESIDENT.

Alliance Holds Its Seventh Annual Convention and Elects Officers. Chicago Carries the Day.

Brooklyn, N. Y., Dec. 12.

George Elliot, of Chicago, was made national president of the International Alliance of Billposters and Billers at the seventh annual convention held here today. The list of officers elected is as follows: George Elliott, Chicago, president; Richard Mackey, Troy, first vice-president; Paul Davis, Springfield, Mass., second vice-president; George Thompson, Cincinnati, third vice-president; Al Fielding, Jersey City, fourth vice-president; George Dillon, Montreal, fifth vice-president; Charles Hamilton, Scranton, Pa., sixth vice-president; John Sheehan, Toronto, seventh vice-president; William McCarthy, New York, secretary; Harry Jones, Philadelphia, treasurer; J. H. Dunning (Chicago), Clark Moon (St. Louis), John McNally (Newark), trustees; Thomas Cahill, Chicago, sergeant-at-arms; John Whitehead, Minneapolis, delegate to A. F. of L.

William J. Murray, of New York, who has served several terms as international secretary, was compelled to decline a re-election, owing to poor health. The delegates showed their appreciation of Mr. Murray's past services by presenting him with a handsome gold watch, suitably inscribed.

Delegates Present.

Among the delegates were William McCarthy, William J. Kelly, John Buzbee, Thomas Sheehan, Louis Semon, Charles Schwartz and Charles Livson, of Manhattan; George Abernethy, Geo. W. Lowery, D. F. Butler, Ike Houser and Robert C. Meyers, of Pittsburg; Harry F. Jones, Patrick Connors, Oliver Lester, C. A. Moos and Frank De Ross, of Philadelphia; Clark G. Moon and Walter Gazzolo, of St. Louis; Bruce Binager, of Indianapolis; George Murray and George Thompson, of Cincinnati; Charles Reed, of Milwaukee; Paul Davis, of Springfield, Mass.; Francis Lloyd, E. J. Curtin, J. M. Butler and Richard Armstrong, of Boston; John B. McNally, Fred Flandrau and M. A. Hochler, of Newark; William Willis, of Paterson, N. J.; Richard Mackey, representing Albany, Troy and Cohoes; George Reilly, of Buffalo; Albert B. Fielding and William Hinkley, of Jersey City; John J. Head, of Providence, R. I.; Charles W. Aitken, Bert D. Simmons, William McCarthy and Harry Van Horn, of Brooklyn; James Dew, of Baltimore, Md.; Thomas McLarney, of Wilkesbarre, Pa.; George Dillon, of Montreal; Charles Hamilton, of Scranton, Pa.; J. Sheehan, of Toronto, Can., and John Cella, Thomas Cahill and George Elliott, of local No. 1, of Chicago.

The Banquet.

Vice-President McCarthy, of Local No. 33, made the opening address at the banquet, as National President Charles Aitkens was feeling indisposed as the result of a severe cold. Charles J. McFadden acted as toastmaster, and in his introductory remarks spoke at length on the great achievements of the Brooklyn local.

"Fourteen men got together in 1904," he said, "and formed this organization, but our great success must be credited to our national president, Charles W. Aitkens, for his indefatigable work in building up the union."

Speeches were made by Second Vice-President McNally, International Treasurer Harry Jones, of Philadelphia; Benjamin Blackman, of the Greenpoint Theater; John Murphy, manager of the Star theater; Doc Dunnison, of Chicago; Frank Collins, a newspaper man; Frank Smith, of St. Louis; Thomas Cahill, of Chicago; Maurice De Young, business agent of the Bartenders' Union, and delegate to the Central Labor Union of Brooklyn. They all spoke at great length on the grand work National President Charles Aitkens had done for the Bill Posters' Union.

J. Harrington, deputy grand president of the Order of Canarsie, who was at one time a bill poster, dwelt at length on the conditions of the bill posters some years ago.

"Why," said he, "they were in very bad shape until the idea of unionism got into their heads, and the slogan 'United we stand, divided we fall' was adopted. Through the good and honest work of our leaders we are today second to none as an organization."

Billers' Local Prospers.

Brooklyn, N. Y., Dec. 13.

Secretary Bert D. Simmons of Brooklyn Local No. 33, I. A. B. P. and B., wishes to thank the various delegates to the recent convention held here, and their friends, for the splendid manner in which they conducted themselves while here. He also adds that Local 33 now finds itself in the highest state of prosperity.

F. C. Turner of this local, after a seven months' trip on advance car No. 2 of the Buffalo Bill Show, is now located at the Star theater here, where he will remain for the winter. He has signed with the same show for next season.

ED. W. ROWLAND JR.
MANAGER
THORNS AND ORANGE BLOSSOMS (EAST)
ADDRESS ENROUTE or GRAND O. H. BLDG. - CHICAGO

WHITE CITY
CHICAGO

The Park of the Classes and for the Masses Want Applicants for Feature and Minor Shows

SEASON 1909

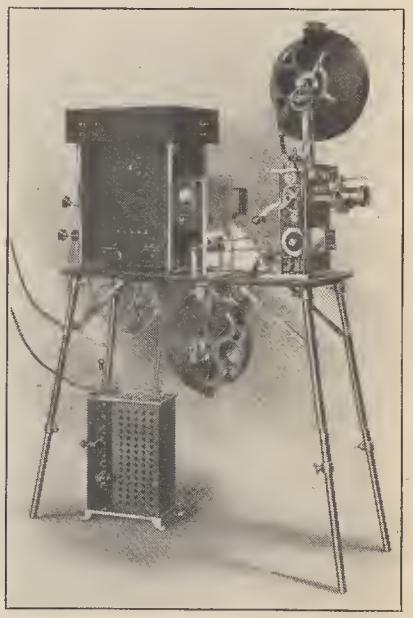
Address

WHITE CITY

63rd St. and South Park Ave. CHICAGO, ILL.

The Viascope Special.

Above is the cut of the new Viascope Special made by the Viascope Mfg. Co., 112 E. Randolph street, Chicago, which is a great improvement over their old Viascope. It took years of study and experimenting to



eliminate the undesirable features of the first machine, to substitute features for the poorer, and to improve upon the good ones. This company has almed to produce a machine that will stand the hardest kind of usage and at the same time show a perfectly steady and flickerless picture, and it would seem that in the new Viascope Special they have taken many steps towards eliminating the old faults. Increasing business has caused the company to enlarge its offices, and it now occupies the second floor and a part of the third.

BE AN ACTOR ACTRESS OR ORATOR

Best paying and most fascinating profession in the world.

Our complete and simple course on ELOCUTION AND DRAMATIC ART by mail will in a short time prepare you for the stage or speaker's platform, you can earn $25 to $200 weekly. Successful students everywhere. Write for free booklet.
CHICAGO SCHOOL OF ELOCUTION.
1258 Grand Opera House, Chicago, Ills.

GUS SUN BOOKING EXCHANGE CO., Inc. TO VAUDEVILLE ARTISTS
The Branch Offices of the Gus Sun Booking Exchange Co. have been opened and are under the management of competent representatives. Gus Sun Booking Exchange Co., New Sun Theatre Bldg., Springfield, O., Headquarters and Booking Offices. Gus Sun Booking Exchange Co., Suite 605 Lyric Theatre Bldg., Cincinnati, O. Gus Sun Booking Exchange Co., Suite 415 Ferguson Bldg., Pittsburg, Pa. Call and see our representatives while in either of these cities and courteous treatment will be assured. We want acts at all times as we are constantly opening up new territory. Send in open time, late programs, lowest salary, in writing for time.

Park Prestiss, manager of Zeke, the Country Boy, and bandmaster of the Sells-Floto show last summer, will arrive in Chicago Dec. 27, on business.

FOREST PARK TO ADD MANY NEW FEATURES

General Manager Paul D. Howse Predicts Prosperous Season for all Al Fresco Amusements.

By PAUL D. HOWSE

When asked for an expression of opinion regarding the park season of 1909 and his plans for Forest Park, Chicago, Paul D. Howse, general manager, said:

"Year 1909 should be the banner season for the Amusement parks. I will wager that the coming year will be my best, and Forest Park will be a revelation to public and professional as well.

"In the first place, Forest Park will present the greatest park show of the year. Wm. West, the famous fire chief and originator of the Fire Show, echoes all I say in this regard. He is with me and we know that our collective energy will outdo the past.

"We have the seven famous World's Fair fire horses. So much for the Forest Park feature show. It will be backed by six other good ones.

"When one considers rides, Forest Park must be the standard. We have now in course of construction the Steeple Chase—undoubtedly the one great ride of today.

"Mr. George C. Tilyou, owner of Steeple Chase Park, Coney Island, New York, is personally superintending the installation of this plant. He spent a week in Forest Park in November and will soon return for another inspection of the work under way.

"After the Steeple Chase, we have the Pike's Peak railway, the only electric scenic railway in Chicago, and the highest and longest ever erected anywhere.

"Back this up with the longest coaster, the only pneumatic tube railway and two other rides, and find an equal if you can.

"The two rides referred to will be announced later, as both are new and original.

"In addition we will have a $30,000 merry-go-round, the miniature railroad and a host of the smaller rides.

"In the matter of free attractions the old bones will shake. I promise a departure from the old order of things at Forest Park which will mean a positive sensation. My plans I will announce only when it is too late for some of the fossils to change plans to meet mine.

"I turn from my eleven years' honorable success as a park manager to gaze into what appears to me as a future fragrant with prosperity and success. I know I shall do my part to give the park world in 1909 as great surprises as I gave them in White City in 1905.

"Watch Forest Park and the $250,000 now being invested."

SEATTLE MIDWAY TO BE THE PAY STREAK.

Its Location Will Be Obscure and, Worse Yet, There Will Be Nothing to Drink.

The midway at the Seattle Exposition will be known as the Pay Streak, and as the exposition is not going to be a large one and the location of the Pay Streak is obscure, the outlook is not encouraging.

Worse still, the evenings are cool in that country, and as there will be nothing to drink along the Pay Streak, the folks are not likely to linger very long.

As printed in these columns two weeks ago, the exposition will be small but very pretty. The aim must be to attract the folks from that immediate vicinity and not from the country generally, for the advertising is restricted to circulars.

WANTED

SHOWS, CONCESSIONS, FREE ACTS, RIDING DEVICES.

Owned and Operated by the PARK CIRCUIT & REALTY CO.

Forest Park Highlands, St. Louis, Mo.
Fontaine Ferry Park, Louisville, Ky.
Forest Park, Kansas City, Mo.
East End Park, Memphis, Tenn.

These are the leading parks in their respective cities. All well located and have been in operation for years. We have the room and location for a few first-class concessions in each park. Same must be of good apprarance. Also would like to book some good shows. The right attractions will find here a profitable season, playing these four parks in a circuit, changing only when business justifies. The best out-door attractions in the country can get time here next summer. Propositions solicited. Have room for any new practical riding device.

JOHN D. TIPPETT, General Manager
PARK CIRCUIT & REALTY CO.
ST. LOUIS, MO.

FOR SALE Three Complete Miniature Railroad Engines, Cars and Track. Also 500 Pair Richardson Skates.

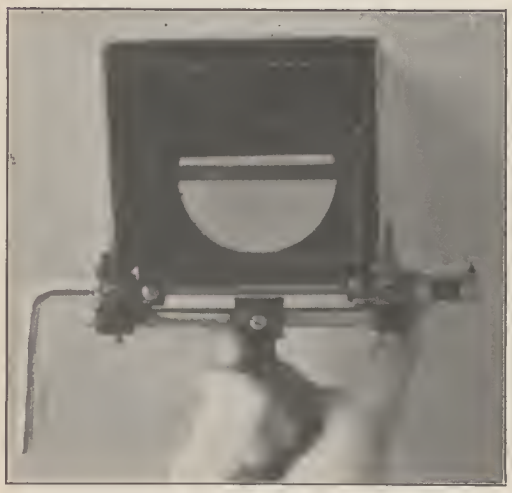
OUR FILMS LEAD ALL OTHERS
Pathé Frères

O-H GAS Best Makes of Moving Picture Machines always on hand. Repairs, Oxylithe, Oxone, Ether, Condensers, Colors, Song Slides, etc. Quick Deliveries.
Erker Bros. Optical Co. 608 Olive St., St. Louis, Mo.

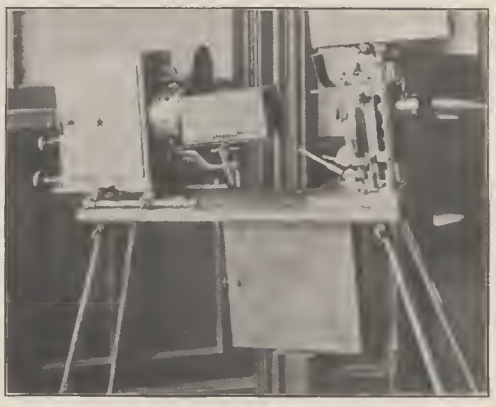
TOBY LYONS
Wishes All His Friends
A Merry Christmas and a Happy New Year
GARDEN THEATER, CHICAGO
The Most Beautiful Playhouse in the World

The Peerless Song-Slide Dissolver

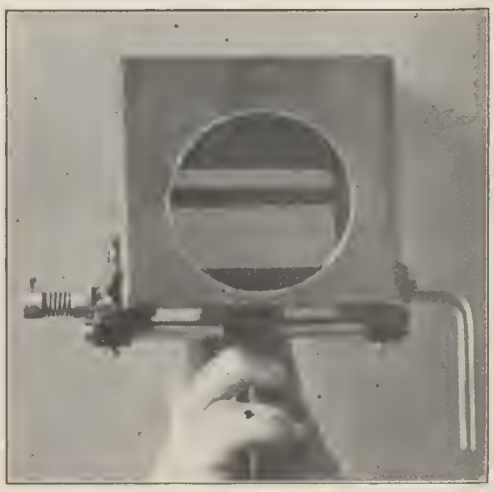
A valuable addition to your bill can be added at small expense. Your show will attract more attention and add nickels to your box office receipts by using it.


Front View

Costs but $15.00 and worth it


As It Looks on Machine

Nothing takes its place for less than $100


Rear View

You've Tried the Rest---Now Try the Best. It not only does the work in an instant, but does it perfectly: in fact, just as well as a two-lantern dissolver can do it: Neat, Simple, Positive, Accurate, Quick, Cheap, in fact everything you could expect. Made to fit all makes of machines. PRICE $15.00. If your exchange cannot furnish you, ASK US.

19-20 Newberry Building PEERLESS SONG-SLIDE DISSOLVER COMPANY DETROIT, MICH.

THE MARVELOUS MONEY MAKING

SYNCHROSCOPES REDUCED

From $550 to $395

The German inventor and manufacturer of the marvelous Synchroscope has cut the price of his invention to such an extent that I can now offer it for $395 instead of $550. The lowered price does not affect the quality or effectiveness of the apparatus one jot or tittle—it's just as good as it ever was—and it is still the only device which makes the moving picture machine and the phonograph work in perfect unison. This reduction will mean a rush of orders! And it applies to all the machines in stock and all that are coming to me.

GET YOUR ORDER IN RIGHT AWAY OR I CANNOT GUARANTEE IMMEDIATE SHIPMENT!

I WANT MORE OPERATORS AND MANAGERS who can act in both capacities in moving picture theatres. Write at once.

I WANT NAMES OF TOWNS AND CITIES where there is no moving picture show, or where shows have failed to make good.

Nine Hustling Offices!

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

HEADQUARTERS, 196-198 Lake Street, CHICAGO

Nine Hustling Offices!

Completely Equipped Offices in

EVANSVILLE, IND., Main and Sixth Streets
MEMPHIS, TENN., 78 South Front Street
MINNEAPOLIS, MINN., Balcony floor, Lumber Exch. Bldg.
MONTREAL, CANADA, Casino Theatre Building
PORTLAND, ORE., 214 Wells Fargo Building
OMAHA, NEBRASKA, 800 Brandeis Block
SALT LAKE CITY, UTAH, 151 Main Street
WINNIPEG, MANITOBA, Chamber of Commerce Bldg.

I AM A JOBBER OF POWER'S MACHINES

WHITE RATS TO FIGHT W. V. M. A. IN CHICAGO.

Artists' Organization Opens Booking Offices Here and Begins Campaign.

The White Rats have thrown down the gauntlet to the Western Vaudeville Managers' Association by opening a booking office in Chicago and beginning a campaign for theaters and the formulation of plans for traveling vaudeville companies.

Harry Knowles, representative of the White Rats in Chicago, S. L. Lowenthal, attorney for the organization, and F. M. Barnes, the well known booking agent, went to New York last week where many conferences were held with the officers of the organization with the result that Mr. Barnes was empowered to open a booking office in the Chicago Opera House building, which will have the moral support of all of the performers who belong to the organization.

The New York meetings occupied three days, so it is certain that the officials of the White Rats realize what great odds they labor against and are entering a fight which will make vaudeville history, determined that their course is right and that they labor against evils which cannot otherwise be rectified.

"The fight centers upon the graft which has been levied upon outside managers and performers in recent years," said Mr. Barnes, Wednesday morning. "We are not fighting any particular individual, but are fighting the graft evil. We think the agency should receive five per cent of the money received by the performer, not five per cent of the salary stated in the contract. We know that these figures greatly differ in many instances. For instance, if a performer is supposed to receive $100 per week and only puts in four days, through illness, we think the agent should get five per cent of what the performer actually receives from the manager.

"The opening of the new office has received very little newspaper publicity. There are reasons for this. In spite of that, however, I have hundreds of letters from managers who are pleased to learn that relief has come from unbearable conditions."

Mr. Barnes ran his hand through a large bundle of mail as he spoke, and he stated that nearly every letter was on the line outlined above.

W. V. M. A. Gets Evansville.

Messrs. C. E. Kohl, Martin Beck, M. Myerfield and J. J. Murdock, the vaudeville magnates, have purchased the Dominion theater at Winnipeg, Man., arranged to erect a new theater at Joliet, Ill., effected arrangements whereby they secure control of the Grand opera house at Evansville, Ind., and have arranged to build a new theater known as the Orpheum at Sioux City, Iowa, all of which will be affiliated with the Western Vaudeville interests.

Several other projects which are certain to prove surprises to the amusement world are so far under way that announcements will soon be made.

PATHE AND EDISON HAVE NOT QUARRELLED

Moving Picture World Prints Misleading Statement Regarding the Attitude of the French Film Firm.

The Moving Picture World, a publication devoted exclusively to the moving picture industry, presents the following startling paragraph in its last issue:

"Pathe Freres Prefer to Stand Alone.

"Just as we go to press we receive word from Paris that Mr. Charles Pathe has declined the offers of the syndicate of manufacturers and declared himself against any association. More next week."

The peculiar wording of this paragraph may be due to chance, but the impression may be gained from it that Charles Pathe is opposed to the manufacturers operating under the Edison license.

For the benefit of those who might be misled by this announcement, THE SHOW WORLD desires to state that this does not refer to the United States, but to an attempt to combine the French manufacturers of films into an association, and Charles Pathe has declined to become affiliated with such an organization.

ONLY FIFTY PERCENT FOR MME. NAZIMOVA?

From Papers in Attachment Suit It Looks Like This Was All Woodward Thought She Was to Get.

Omaha, Neb., Dec. 15.

The sheriff attached the cash box, scenery and wardrobe of the Madame Nazimova company on Saturday night, after the show. The sheriff is reported to have informed Manager Candy that if $364.40 were not paid at once, not a single possession could be moved from the theater. After strenuous objection to the attachment papers, Candy submitted and paid with the protest that a suit would follow.

The attachment was the result of a petition filed by O. D. Woodward, of Kansas City, against the Shubert theater company. This petition charged that a contract was entered into with the company to deliver the theater and all its accessories, for the show, Girls, from Nov. 26 to 28. It was claimed that the contract provided that the company was to receive 70 per cent of receipts of every performance except Thanksgiving day, when it was to get 50 per cent. That day the receipts ran up to $1,882, and the petition charges that the company kept $364.40 more than it should. Madame Nazimova's company is a Shubert company, also, which explains the diplomacy of attaching her cash and accessories.—SMYTH.

E. L. Hanks, manager of the Don Philipino Famous Concert band, was a caller at this office this week and expressed himself as being much pleased with the prospects of next summer's business.

The Kleine Optical Company

The Kleine Optical Company occupies a unique position in the moving picture world. George Kleine, president, is a pioneer in the business, and has been identified with every movement tending to uplift the industry. Mr. Kleine is a man of high ideals, has amassed a considerable fortune in the film business, and is perhaps the best informed man on motography in the United States.

The Kleine Optical Company is the American representative for fifteen European manufacturers, presenting a great variety of subjects. The Kosmik Films Service, which is the film rental branch of the Kleine Optical Co., is in vogue in every part of the country. Including the main office in Chicago, there are fifteen film rental offices established, whose geographical location commands the entire continent. These branches are handled as individual concerns, being supplied with a large stock of new films, moving picture machines and accessories.

The Kleine Optical Co. supply many large theaters in every part of the country, and its films have proved popular, as they are not as common as association subjects, which are distributed through the Film Service Association, comprising a large number of rental exchanges.

This company is by far the largest importer of moving picture films in America, and controls the Edengraph, the moving picture machine which has attracted considerable attention, the factory for the manufacture of which has been completed, located in New York, under the management of Frank Cannock.

The Kleine Optical Co. imports from Europe direct into Canada, Mexico, and the United States. Mr. Kleine exercises a strict censorship, recognizing the fact that conditions are radically different in Europe and America.

TOMMY VAN

"A MERRY Christmas to my friends," writes Tommy Van. "I have no enemies," he adds. Those who know Tommy Van well say that he is one of the few performers in the theatrical business for whom everyone has a kind word, and no greater compliment could be paid to him. Mr. Van is the writer of "Modern Pocahontas," and is just now engaged in writing a monologue for Arthur Sullivan. Mr. Van was connected with the Kirk La Shelle attractions before entering vaudeville, where he has scored a remarkable success with Jesse Lasky's "The Seven Hoboes."

Jordan Show Printing Co.

73-75 Plymouth Place CHICAGO, ILL.

SPECIAL ENGRAVED BLOCK AND TYPE PRINTING FOR ALL KINDS OF OUTDOOR ADVERTISING

YOUR WORK SOLICITED

ASSOCIATION FILMS

AMONG the late film subjects recently released by various manufacturers are the following:

Christmas Eve at Sunset, Lubin, 1,000 ft.—Bessie, the daughter of a Quaker, leaves home to go to town. She stops at the inn owned by her uncle. Eight months pass, and Bessie is pale and broken in health and spirit. Her uncle drives her out into the cold winter snow, while her lover laughs at her. Bessie goes home, collapses at her father's doorstep late at night, and is carried in. A month later Bessie, with an infant in her arms, meets her lover. He throws the baby over a precipice, forcing the mother to swear never to reveal what has occurred. Bessie is tried for murder and condemned to be hanged on Christmas eve, at sunset. William, Bessie's brother, fights a duel with the lover, who is mortally wonuded, and before expiring writes a confession exonerating Bessie. William mounts his horse and gallops to the governor's office, where he receives a pardon. He is 150 miles from the place of execution, and after a wild ride, changing horses when the animals collapsed from exhaustion, he reaches Bessie one minute before the fatal time. Bessie is freed, and there is a happy Christmas party in the Quaker home.

Restored by Repentance, Lubin, 865 ft.—A young man, of bad reputation, is refused the hand of a girl by her father. The lovers elope and write to the father for forgiveness and money, which is refused. The girl receives a letter from her father advising her that she has been disinherited. Her husband then deserts her. Alone and friendless, she falls wearily on the street, and is taken in charge by a Salvation Army lad, who takes her to her home. Her father, moved to pity, forgives her. The scene then changes to the father's office, where he and his son are at work. A large sum of money has been stolen, and the father accuses the son, and has him arrested. In the meantime the husband of the girl has gone from bad to worse. He is the thief, and a vision of the imprisoned brother of his wife comes before him. He repents and determines to return the money and secure an honest living. He enters the window of the office and replaces the money. His father-in-law, having heard a slight noise, is hiding behind a desk with a revolver. He confronts the young-man, explanations follow, and finally forgiveness is granted all around. The young husband is reunited to his wife and a happy family is reunited.

On the Stroke of Twelve, Lubin, 1040 ft.—A young lady comes to town, secures a boarding house, and looks for work, but in vain. A hunchback takes pity on her and secures employment for her in a cigar factory. The proprietor tries to embrace her and is repulsed. After closing hours he again tries to force his attentions upon her, but is prevented by the hunchback. The proprietor learns that the girl is the heir to a great fortune, which must be claimed before Sept. 30 at the stroke of twelve. Her identity is to be proven by a necklace, with half a heart and a birthmark in the shape of a cross on the left shoulder. He decides to rob her of the fortune. With a female accomplice he drugs the girl and robs her of her necklace. He then paints upon the left shoulder of his accomplice a cross resembling the one upon the girl's shoulder. Both then leave to claim the fortune. The girl is rescued by the foreman and starts with him on her journey to claim the fortune. The proprietor and his accomplice have proven their identity to the satisfaction of the lawyer. It is one minute of twelve. Enter the young girl and the foreman. They denounce the conspirators, who are thrown into prison.

The Face in the Window, Lubin, 640 ft.—An old fisherman finds an old manuscript reading, "And the face will look through the window. It may mean hope, it may bring sorrow. Whenever you see it beware and pray to God that He. . . ." The old man becomes uneasy, sees the face at the window, and falls back dead. Two years pass. The fisherman's daughter is married and expects an heir. The face appears in the window. The young husband, unfrightened, crosses his breast and says, "I trust the Lord." The face disappears while the nurse brings a baby boy into the room. The husband, who is an oyster fisherman, finds a pearl which he sells to the town jeweler for $5,000. The clerk follows him home, and when the couple have retired secures entrance to steal the money. The face appears at the window, and the clerk runs away. Ten years later the fisherman has become a rich oyster packer. Seated in his handsome home he finds the old manuscript in the family bible. The face appears at the window, but he does not see it. He lights a match, burns the paper to ashes, and the vision disappears.

Button, Button, Where Is the Button? Lubin, 230 ft.—Harry is dressing, but cannot find his collar button. His wife enters and asks him what he is looking for, but receives no reply. She then helps him search for she does not know what. The butler, the maid, the sausage maker, the iceman, a peddler, and the groceryman, men and woman friends, all join in the search, but nobody knows what they are hunting for. At last Harry discovers the button in his shirt.

The Montana Schoolmarm, Selig, 950 ft.—A western picture, in which Edith Warren, a young school teacher, causes much rivalry for her hand. The race finally narrows to Jack Carlton and "Fresno" Dolan. Dolan is surly and jealous of his handsome rival, allows no opportunity to pass by which he can disparage him. "Fresno" makes an insulting reference to Miss Warren and is soundly thrashed by Carlton. "Fresno" takes to drink and carousal. He ambushes Edith and Jack as they are riding horseback, and shoots at them, breaking the leg of Jack's horse, which crashes to the ground. Jack pursues the coward, who darts behind a tree and shoots Jack, and goes to town, where he is next seen in a saloon, heavily imbibing. The school teacher, in the meantime, sits beside the wounded horse. Alarmed at Jack's non-return, she mounts her horse and after a search finds Jack, assists him to her horse and takes him back to the ranch. The cowboys hear of the outrageous assault, and make him pay the western penalty. Jack recovers, nursed by his sweetheart, and the couple are united in marriage.

Bill Jones' New Year Resolutions, Essanay, 600 ft.—Comedy. A man with too much mother-in-law and an exacting wife makes the usual New Year resolutions. He discovers shortly that it is exceedingly difficult to keep them, and each time that he is about to forget his oath his wife appears unexpectedly, confronting him with the signed document. He slips off the water wagon and breaks every oath he has made.

Who Is Smoking that Rope? Essanay, 400 ft.—The wife of an inveterate cigar smoker presents him with a box of bargain cigars. He fills his pockets with them and hurries to his office. On the street car the passengers notice an odor and leave. The conductor becomes insensible. He enters a hotel, and every one in sight has a fit of coughing. He goes elsewhere with the same results. He meets a friend who explains the cause of the trouble. Fearing to hurt his wife's feelings he buys another box of cigars, which he substitutes for the gift ones. The discarded cigars are picked up by a tramp, who smokes one and becomes sick, and who in revenge throws a brick through the window. The wife hearing the noise picks up the box her husband has bought and hands the tramp one.

Roman Idyl, Pathe, 770 ft.—Scene, ancient Rome. Action somewhat along the lines of the Quo Vadis story. A tragedy of the old days.

No Petticoats for Him, Pathe, 171 ft.—A story of the fight between the male and female cab drivers of Paris. Many amusing incidents result.

The One Best Bet, Pathe, 172 ft.—A story in which a lover is harrassed by the creditors of the prospective father-in-law. A scene at the horse race is a feature of the film, the father winning a large bet, and thereby saving his household goods from forced sale. The lover finally wins the girl.

A Plucky Young Woman, Pathe, 256 ft.—A large landowner entertains a young man. The latter starts out to view the grounds, but nearly succumbs to sunstroke. His host returns to the house for a sunshade. In his absence the young guest makes love to the wife. The host overtakes them and is infuriated. He throws his young guest into the river and goes home with his wife. A passing young woman rescues the young man, assisted by her father. Mutual love follows and a wedding.

The Smuggler's Daughter, Pathe, 636 ft.—The story of a government officer's love for the daughter of a smuggler. The officer discovers the father's occupation and is stabbed by him. The daughter nurses him back to health, the smuggler is incarcerated in prison, and the young people wed.

The Bee and the Rose, Pathe, 314 ft.—A fanciful film, with illusions and magic.

Some Dangerous Members of Bostock's Menagerie, 420 ft.—Extracting fangs and poison sacs from venomous reptiles. Film concludes with a snake charmer controlling the reptiles, and views of Bostock feeding his pets.

Electric Hotel, Pathe, 476 ft.—Giving a glimpse of the ideal hotel of the future. This is in the nature of a pictorial prophecy of what may be expected in the future from electrical devices.

Cocoa Industry, Trinidad, British West Indies, Edison, 850 ft.—Showing the complete operation of the cocoa industry from the planting to the serving. Amusements of the people. The snake charmer. Peculiar stick fights of the natives. The film concludes with a scene in a New York mansion, the hostess serving hot cocoa to her guests.

A Street Waif's Christmas, Edison, 900 ft.—The crippled child of wealthy parents is saved from death from a runaway team by Marie, a waif of the streets. The children become friends. Ronald writes to Santa Claus asking for a little sister, and Marie, in the cold, traces a letter to Santa Claus on a frosted window pane asking that he grant Ronald whatever he might wish. She falls unconscious from exposure, and sees a vision of Santa Claus, who takes her on a trip. She awakens in the home of Ronald, in a warm bed, his father having found her in the snow. He adopts Marie, she is presented with beautiful clothes, and a happy Christmas is enjoyed.

Slumberland, Vitagraph, 327 ft.—A child, awaiting Santa Claus, falls asleep. His hanging stocking assumes huge proportions, and out comes a fairy. She and the boy get astride of a broomstick and fly up the chimney, and to the Arctic regions. Santa Claus is visited, and the child has many interesting incidents. He is awakened by his parents calling to him, and finds his presents on the Christmas tree.

Sheridan's Ride, Vitagraph, 327 ft.—A war picture, containing many stirring scenes, including the wild ride of General Sheridan.

The Dancer and the King, Vitagraph, 650 ft.—A romantic story of Spain.

Weary's Christmas Dinner, Vitagraph, 395 ft.—A tramp steals the clothes off a dummy, poses as a foreigner and secures accommodations at a hotel. Detectives are hunting for a swindler claiming to be a foreign nobleman. Weary tries to skip from the hotel without paying his bill, is pursued, arrested and thrown in jail.

The Molly Maguires, Kalem.—The doings of a secret organization in northeast Pennsylvania, known as the Molly Maguires. The region was divided into districts, each under the command of a chief. A general strike was successful, and many of the hardships of mining system wiped out. Later the organization became a band of desperados, and terror existed throughout the entire regions. The arrest and execution of a number of the ringleaders broke the power of the Mollies.

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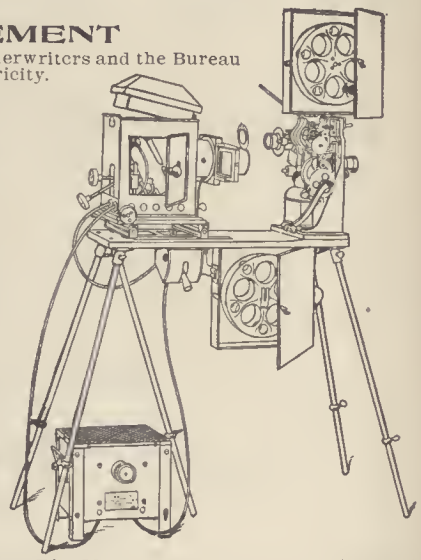

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Dramatic Pathetic Comic
No. 6405. Code, **Vendrian.**
App. Length 900 feet.

NEXT WEEK'S SUBJECTS.

Shipment, Dec. 22, 1908.
AN UNEXPECTED SANTA CLAUS.
Comedy
No. 6406. Code, **Vandurecht.**
App. Length, 900 feet.

Shipment, Dec. 25, 1908.
TURNING OVER A NEW LEAF.
Comedy.
No. 6407. Code, **Veneciana.**
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We are also prepared to furnish prints of our two previous Christmas successes, "The Night Before Christmas," and "A Little Girl Who Did Not Believe in Santa Claus." All orders filled in rotation.

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STUBBORN CINDERELLA MAY GO ON BROADWAY.

Abraham Erlanger Looked Over the Show When in Chicago Recently and Liked It Very Much.

It is likely that A Stubborn Cinderella, which has scored such a tremendous hit at the Princess theater in Chicago, will be seen on Broadway.

Mort H. Singer is on his way from New York to Chicago when this is written, and he is supposed to carry contracts in his pockets which insure a New York production for this record breaking success.

When A. L. Erlanger was in Chicago last week he saw the performance in company with Flo Ziegfeld and other New Yorkers, and the party enjoyed the play so much that Mr. Erlanger said then that a theater was the only thing which delayed an announcement to this effect.

Miss Lutz Plead Guilty.

Des Moines, Iowa, Dec. 16.

Emma Lutz, leading lady for Chuck Conners in From Broadway to the Bowery, plead guilty when arraigned in police court, Dec. 7, and was sent to jail to await trial. May Tescher, traveling for an educational firm, charged that certain articles had been stolen, and they are said to have been found in Miss Lutz' trunk.

Top o' the World, The Mimic World and the Nearly A Hero companies are laying off in Chicago for the dull times preceding Xmas.

Five Devil shows were within a radius of 40 miles one night recently.

Ben W. Stone, Beryl May and Dick Desney are in Chicago, coming from Denver, where Three Years in Arkansaw closed last Saturday night.

A NOVEL NUMBER IN MISS INNOCENCE.

This Time it is Bells in Different Parts of the Theater Which are Tuned to Play the Chorus.

A decided novelty for Broadway was introduced into Miss Innocence at the New York theater Monday night. It is used in the first act when Lillian Lorraine and the chorus render a song, My Postcard Girl.

A bell suddenly rang out from the balcony rail, another from under a box, still another from a chandelier, until the audience, bewildered at first, realized that bells tuned to play the chorus were placed at various places in the theater.

The same surprise is often noticed when theater-goers hear the birds sing in A Broken Idol at the Whitney in Chicago.

K. & E. Enter Denial.

The following denial of the report that Klaw & Erlanger had obtained 75 new theaters in the West, which was published in Chicago papers in connection with Mr. Erlanger's visit to the city last week, was given out at their offices in New York on Dec. 10: "There is no knowledge in this office of any deal whereby the firm has obtained control of theaters other than those now on its list. So far as is known, absolutely no developments in the extension of the firm's business have arisen."

Ebe Shcheiman is at Fort Wayne, Ind., having closed with Three Years in Arkansaw at Denver last Saturday.

Jack Williams will open The King of Tramps at Quincy, Ill., on Christmas day.

Tommy Roe joined Robert Sherman's, The Village Vagabond, at Davenport, Iowa, Dec. 15, and will go in advance.

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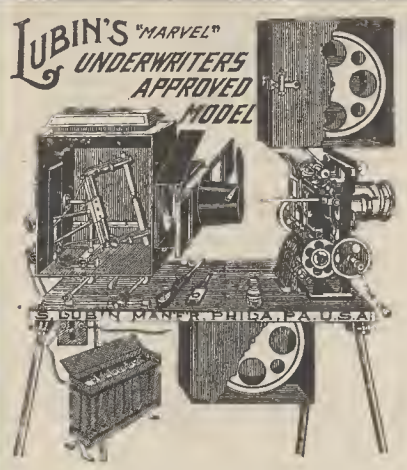

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RELEASED DEC. 21st.
CHRISTMAS EVE AT SUNSET
Copyrighted

A True Story of 1784—Bessie leaves Home—The Indian Queen Inn Betrayed by a Young Officer—A Sad Return—"Oh, Had I Never Left You"—One Month Later—Betrayed for the Second Time—Accused of Murder of Her Baby and Condemned to be Hanged on Christmas Eve at Sunset—The Confession to the Brother—The Officer's Guilt—An Appeal to the Governor—The Day Before Christmas—150 Miles from Home at Sunset—On the Road to the Gallows—Free—Christmas Eve.

Length 990 Feet

RELEASED DEC. 24th.
RESTORED BY REPENTENCE
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The Father's Refusal—The Elopement—A letter to Father—Disowned by Father and Cast Off by Husband—The Father Relents—The Young Husband—Greed for Gold—The Brother Falsely Accused—The Unjust Arrest—Conscience Awakened—The Young Husband Returns the Money—Free—Forgiven and United

Length 865 feet

S. LUBIN Mfg. of Life Motion Picture Machines, Films and Slides. **Lubin Bldg., 926-928 Market St., PHILADELPHIA**

Wade and Reynolds Not Parted.

Louisville, Ky.

SHOW WORLD,

Dear Sir:—In your issue of Dec. 12 you state that Wade and Reynolds have parted. I wish you would correct same, as we have not parted and will go right ahead the first of the year filling our contracts. Just had a little disagreement at Mobile, as all performers do, and as to my teeth being knocked out, I will send you a certificate from the T. M. A. doctor here, if necessary. We made a big success in the South and I think this has been a put up job. I don't try to deny the trouble occurring there, but positively want to deny we have parted, and will play all contracts given us after our others are finished. Not wishing to have any trouble or bad feeling with you all, as I have always been your friend. Wishing you a Merry Christmas and a Happy New Year, I am, Yours,

Wade and Reynolds.

Officers and directors of the Forest Park Fair Ground Amusement Company, were elected at the annual meeting of the stockholders—about 200 in number—held in the Grand Pacific hotel, Tuesday, Dec. 15. The officers elected are: President, John C. Harding; vice-president, Henry I. Maiwurm; treasurer, James B. Heaney; secretary, H. T. Bellamy; attorney, James J. Gray; directors, John C. Harding, Henry I. Waiwurm, James B. Heaney, James J. Gray, Benjamin Atwell, M. A. Bredel and Paul D. Howse.

Election and Banquet.

Cincinnati, Ohio, Dec. 15.

The Poster Printers' Association of Cincinnati held its annual election of officers and banquet today. The old officers were re-elected. James Hennegan, president; William M. Donaldson, vice-president; John Hennegan, treasurer; Clarence E. Runey, secretary, and John Omwake, chairman of the board of directors.—RUNEY.

Mayor McClellan, of New York, has signed the ordinance against ticket scalpers He vetoed the ordinance designed to prohibit the sale of tickets at advanced prices in hotels and other agencies on the ground that it was unconstitutional and beyond the powers of the board of aldermen to regulate.

Miss Adora Andrews is sending out neat announcements that she is headed for Winnipeg, where she will join the Gilman stock company.

The Dangers and Discomforts

of DRIVING during } STORMS { RAIN SNOW SLEET

are entirely removed if your car is equipped with a **LOOK-OUT CLEANER**

This device is as much of an absolute necessity as the glass front, top or storm curtain. It will fit any wind shield made. Attached or taken off in less than one minute. Costs but $5.00 and literally serves as a life saver. Sent with full instructions for attaching and using.

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Cowboy, Chaffs.....	$3.50 up	Costumes on rental from...	.50 up
Clog Shoes.....	2.50 up	Largest Stock in West.	
Crepe Hair.....	.20 yd.	Badges, Banners, made to order;	
Character Ball Wigs.....	1.50 up	flags for sale.	

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We make slide illustrations of every description. On receipt of 30c we will mail you any one of our large assortment of beautifully colored, artistically designed announcement slides. 5 for $1.25; more if you please. Write for list. Advertising slides made from your copy; colored, 50c each.

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BIG ACTS, SMALL ACTS, ALL ACTS BOOKED IF YOU HAVE THE GOODS

FIRST-CLASS HOUSES SUFFERING WITH REST

May Irwin's Business at Olympic Theater in St. Louis Enough to Make Her Ill.

If the reports which come to this office are correct May Irwin's business at the Olympic theater in St. Louis week before last was enough to make her ill, even if it had not been pneumonia weather.

She did not appear at either performance on Saturday and her business up to and including Friday night totaled $1,400, if what a man in the box-office told a friend was correct. One of the musicians in the orchestra is quoted as saying that there were only seventeen paid admissions in the house when they decided to call off the Saturday matinee.

First-class houses in Philadelphia have had weeks run as low as $1,700 recently and other cities have broken records for bad business. Nat Goodwin had 83 persons down stairs last Friday night at the Lyric in Cincinnati, if a man who was in the audience can be believed. A manager told him that there were only 106 people downstairs in that house on Wednesday night of last week.

Broadway houses have also had some bad nights recently. Attractions which merit a good patronage have been passed up in so many instances that the legitimate actors are getting peevish when they hear of some musical comedy getting good business.

Business is so bad in the one-night stands that the big attractions have little chance in them, so everyone who has a show of the first magnitude is seeking city time, with the result that there are more attractions than houses. Every manager thinks he has the attraction which will prove a winner, and in instances, like Pierre of the Plains, it takes several weeks to convince the producer that his attraction will not make money either for himself or the theater.

Too Many Store Shows.

Butte, Mont., Dec. 11.

The Star moving picture house, which recently opened so auspiciously with an expensive talking machine apparatus, only lasted a few weeks, and it begins to look as though the store show business was being outdone in the big copper camp. L. M. Quinn, manager of the new Empire, is charging 10 cents for a good vaudeville program and doing a good business. The American, Dreamland, Park, Orpheum and Alcazar are holding their patronage and the Lyric singing and talking pictures is doing well.

Dick P. Sutton's stock organization is putting up some good dramatic work at the Lulu, where it has presented, among others, Molnar's Devil, and this week is presenting Belasco's Girl of the Golden West, with Rilla Willard as The Girl, James H. Huntley as Jack Rance and Henry Chesterfield as Ramerrez.

Savage's Devil company played the Broadway recently to good business; tonight's attraction, Hip, Hip, Hooray.

The eccentricities of great actors are many. David Warfield, who is estimated to be worth a million dollars or more, buys very inexpensive present for the members of his company when holidays roll around, and can be seen walking along the street nearly any night to save the annoyance of procuring or the cost connected with having a taxicab. Last Easter Mr. Warfield is said to have presented each member of his company with a plainly decorated easter egg, and on the Fourth-of-July he gave each of them a little piece of ice enclosed in a bag and labeled "keep cool." Harry Lauder, who is coming to Chicago shortly, prefers a modest life in a hall room to regal apartments in fine hotels. When he came to this country his American manager is said to have secured a suite of rooms at the New Astor in New York, but although Mr. Lauder receives $2,000 a week, it was only under great pressure that he was induced to make this beautiful hostelry his domicile during his New York engagement.

Hope is a splendid stock in trade, when you are not hungry.

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WANTED at all times first-class acts of all kinds that can deliver the goods.

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CHRIS O. BROWN, 1358 Broadway, Suite 8-9-10. New York City
ARCHIE LEVY, American Theatre Bldg, San Francisco. Ca.
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Pianist to open with my week stand Picture Show, Jan. 1. Change nightly for A1 overtures and songs, Absolutely sure money and every professional courtesy to a GENTLEMAN; grasp that FULLY, please. A Picture show carrying 2 TONS baggage. 16 trunks. Our 15th season.

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Sheridan's Ride
Sat. Dec. 19. The Dancer and the King
Weary's Christmas Dinner
Tues. Dec. 22. The Merchant of Venice

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GATES CIRCUS NOT YET CERTAIN

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The John W. Gates Astounding, Breathless, Crowning, Death-Defying, Excitative, Fearless, Gorgeous, Glittering, Hilarious, Inexpressibly Joyous, Ludicrous, Mastodonic, Meteoric, Opalescent, Prodigious, Remarkable and Stupendous Combination of Circuses is not yet a certainty, and as those who are supposed to be promoting the venture are postponing a definite announcement from time to time, those who are closely in touch with the circus business are becoming more and more inclined to look upon the proposition as one which failed to materialize through the fear of Gates in making a war against a firm which now controls three circuses and which has managed to win out in previous fights aimed at its supremacy in the circus field.

An announcement from St. Louis assures THE SHOW WORLD that Rhoda Royal and his equines will be with the Sells-Floto shows next season, and high officials of that organization give out the same assurance. If, as it had been claimed, Gates declines to put any money into the proposition without Royal, the Gates Galaxy of Glorious Gorgeousness has died a-bornin'.

A report went over the wire that the 101 Ranch had been bought in by Gates, but this report is not credited, as there is nothing with that aggregation that Gates could possibly want. One of the dispatches is dated Bliss, Okla., which is the home of the Miller Brothers, but as it states that the winter quarters will remain at Bliss, it is easily seen to be a press agent's yarn.

A special from St. Louis to the Chicago Journal under date of December 14 says:

"Gates became interested in the circus business through his connection with the Hippodrome in New York. And now he has the fever in its worst form. The Gates show will represent the combined interests of Millers' 101 Ranch, which he has purchased, the Sells-Floto shows, Frank Bostock's trained animals, and Rhoda Royal's horses and other circus acts controlled by him.

"The defiance will be aimed at the 'circus trust,' embodied in the Ringling Bros., who now control the Ringling Bros.' show, the Barnum & Bailey show, and the Sells-Forepaugh show, at present the three biggest circus aggregations in the country.

"It is likely that the new organization will be incorporated under the name of the Rhoda Royal shows, but this point has not yet been definitely decided upon."

This sounds like some good press work for the Rhoda Royal Indoor Circus, which calls to mind that the Gates circus venture has received more desirable newspaper publicity than any other circus venture in recent years, not excepting Doc Waddell's story of how the Robinson elephants came to the rescue of an engineer imprisoned in a Baltimore & Ohio Railroad wreck in West Virginia, which the Pittsburg Dispatch played up on its first page under the heading of "Prize Nature Fakir Braves Roosevelt's Wrath," as it came out when the President was having an argument with Dr. Long.

These two editorial squibs in Chicago newspapers will be interesting in this connection:

Chicago Tribune: We take it for granted that Showman John W. Gates will not be his own clown, although in his time he has contributed not a little to the gayety of the nation.

Chicago Examiner: John W. Gates is going into the circus business, it is announced. What business, then, has he been in hitherto?

TO MISS ISADORA DUNCAN.

True hearted daughter of our own young West;
Tall, graceful goddess of Art's golden age;
Chicago's fairest, brightest, latest guest—
She bids thee welcome to her classic stage.

Queen of the dance, thy inspiration fine
Was caught from Nature's self, to her still true;
The Nereids claim thee sister by that sign,
And all the shy fleetfooted Dryad crew.

From rhythmic wave and swaying bough, 'twas learned;
Timed to Pan's piping in the world's glad youth,
When the spring sun on old Olympus burned,
When Life was Happiness and Beauty, Truth.

Spirit of Flora linger yet awhile,
Till the dull present vanishes away,
And bid once more blue skies of Hellas smile,
In the warm sunlight of Art's glorious day.

Our weary spirits yearn to drink full deep,
One draught divine such as the high gods knew,
Before our mortal eyes had learned to weep,
When Life and Love and Poesy were new.

—EVA KATHARINE GIBSON.

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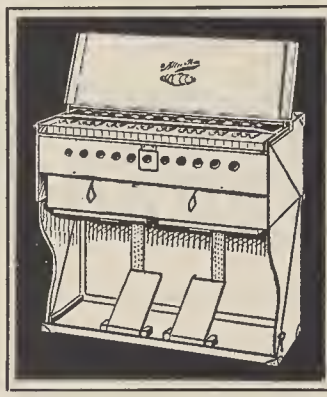

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C P E C

THE NEWS IN BRIEF FROM SMALLER TOWNS.

Orpheum at Evansville to Present Moving Pictures for the Next Few Weeks.

Evansville, Ind., Dec. 17.

Tim Murphy in Cupid and the Dollar, was here Dec. 16. The Lilly and The Prince did only fair business here on the 9th. The Orpheum, under the management of Chas. Sweeton, will change from vaudeville to moving pictures for the next few weeks when they expect to be able to book musical numbers. The Majestic, under the management of Edwin Raymond, still continues to do great business and the manager is doing all in his power to please his patrons.—OBERDORFER.

Watseka, Ill., Dec. 12.

Hayco & Company appeared at the Family theater the last half of this week to good returns. Coners & Weil come the first half of next week.

St. Cloud, Minn., Dec. 12.

Thomas Jefferson presented Rip Van Winkle at the Davidson, Dec. 10, to capacity business. The Fifth avenue theater still prospers with motion pictures. —KINDLER.

Marion, Ill., Dec. 12.

William Cushman in The Toy Maker's Dream came to the New Roland, Dec. 9, to a fair crowd. The Irish Senator comes the 15th and The Cry Baby the 17th. The Marion opera house continues to present pictures.—JENKINS.

Tacoma, Wash., Dec. 12.

Little Johnny Jones, Nordica, Florence Roberts and The Devil came to the Tacoma theater this week. Miss Roberts was here two nights presenting The House of Bondage. Wallace Ramsey had the title role in The Devil. The Levinos headed the week's bill at the Grand, Madden and Fitzpatrick lead the program at Pantages and new motion pictures were seen at the Circuit.—HASKELL.

Lincoln, Neb., Dec. 12.

The leading lady of The Time, Place and Girl company appeared at the Oliver for the first time after a week's illness. The Majestic run in conjunction with the Orpheum circuit, is getting packed houses. The Lyric stock is under the same management.—GERSPACHER.

Stevens Point, Wis., Dec. 12.

Quincy Adams Sawyer had good business at the Grand Dec. 8. The District Leader deserved better patronage the 11th.—KLUG.

Gloversville, N. Y., Dec. 14.

J. B. Morris of the Family has added two more theaters to his circuit which now makes a total of five. The theaters are located at North Adams, Mass., Port Jervis and New Rochelle, N. Y., Hoboken, N. J., and the Family in this city. The return of Earl C. Simmons to the Fiske Stock Company at the Darling theater has swelled the box office receipts.—LOCKROW.

South Bend, Ind., Dec. 15.

The sale of the lease of the Indiana vaudeville theater by P. J. Clifford to Thomas Moss was of much local interest last week. Mr. Clifford retires from the show business to take up politics and is being spoken of as a possible candidate for mayor. Mr. Moss has had charge of Springbrook park the past season and recently refitted and established the Majestic vaudeville house on North Michigan street. It is the intention to establish a permanent stock company at the Indiana, continuing to play vaudeville at the Majestic. The Rosar-Mason stock company finished a good week at the Auditorium. Daniel Sully played an afternoon engagement at Notre Dame Dec. 9 and at the Oliver in the evening. Benjamin Chapin's players presented Lincoln at the White House at Notre Dame Dec. 10, and to a very small audience at the Oliver in the evening. The Witching Hour will be the attraction at the Oliver Christmas and The Top o' the World at the Auditorium New Year's.—DUNKLE.

George McKay, who is now with the stock company at the Olympic Music Hall, is a Cleveland boy.

W. Y. Arthur, Lee Johnstone, Arthur Cardinal, Roy Barry, Florence Press, Ethel Crowe and Mona Harris will be members of the road company to present The Girl at the Helm, which is now rehearsing at the LaSalle and Princess theaters. The company will open Dec. 23 at Altoona, Ill.

Lon Chaney and wife are in Chicago to spend the holidays.

Fred Godding and Frances Martin, late of the Beggar Prince opera company, are now in Chicago.

George Metcalf is now musical director of The Leader theater on North Clark street in Chicago.

Eddie Beck will be stage manager and Robert Ketrick assistant stage manager of the road company in A Girl at the Helm.

Charles Mytinger, a Chicago boy who joined The Prima Donna while it was at the Studebaker, has made quite a hit in New York where the company is playing at the Knickerbocker theater.

Just a Woman's Way will be at Muncie, Ind., on Xmas day.

Elsie Janis will have a Xmas tree on the stage of the Studebaker on Xmas eve and will have a fish pond at which every member of the company will receive a token of the star's good wishes. The event is planned for the night before Xmas as there is no Xmas matinee at the Studebaker and the company will have a good chance to sleep on Xmas day.

It has been a long time since there was only one change of bill among the down town theaters with the beginning of a new week. That was the case this week, however, and Beulah Poynter in Lena Rivers at the Great Northern is the single new offering in the dramatic houses.

A Royal Slave had light business recently at Iowa Falls, Iowa, but it was the third time the play had been presented there.

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THE STOCK COMPANIES

Christie MacLean is the only person of Scottish birth in the Alcazar stock company at San Francisco and when The Little Minister was presented recently she had to coach the entire company in the Thrums dialect.

Sweet Kitty Belairs and The Warrens of Virginia are to be presented by the Alcazar stock company in San Francisco early in the new year.

A. Burt Wesner played Simon Ingot in David Garrick which was presented at the Alcazar theater in San Francisco last week.

Lover's Lane was presented by the Orpheum stock company in Philadelphia last week.

Victor Browne is the new leading man of the Cummings stock company at the Lynn theater in Lynn, Mass.

Christine Hill, the author of The American Venus up to Date, formerly managed a stock company at the old Lyceum theater in Minneapolis.

The stock players have been much in evidence among the Broadway successes of the last few years.

Arthur Buchanan, the new character actor of the Crescent stock in Brooklyn, made his first appearance as Cardinal Richelieu in The Three Musketeers.

The press agent of the Avenue theater at Wilmington, Del., claimed in the newspapers that when The Devil was presented by the stock company the first half of last week it was the first time the play had been seen at popular prices. Wonder if he is ignorant or wilfully a prevaricator?

Vaughn Glaser may possibly return to Cleveland and open a stock company. He had big business for fifty-four weeks at one time a few years ago in that city.

A special drop curtain painted for the occasion was used at the Payton theater in Brooklyn when The Girl of the Golden West was presented by the stock company. Minna Phillips is credited with a fine performance as the Girl.

Emil Hoch played in summer stock at Washington, D. C., several seasons with Jimmie Barrows and John Lancaster. Like the latter two, Mr. Hoch has made a substantial fortune as his own star in vaudeville.

Following the engagement of The Warrens of Virginia, at the Majestic in Indianapolis, the Forepaugh stock company resumed its place at that theater, presenting the last three days of the week Dorothy Vernon of Haddon Hall.

Percy Winter, the new stage director at the Chescent street theater, in Philadelphia, is a son of William Winter, the distinguished dramatic critic, who is a recognized authority upon the stage in America. Percy Winter in his time has played upward of 500 parts, embodying every kind and style of character known to drama. He was born and educated in Toronto, and began his stage career as call boy at Booth's theater, New York, then under the personal management of Edwin Booth.

The Lyric stock company at Lincoln, Neb., is presenting Amy of the Circus this week to large audiences. Mr. Bradstreet is now managing the company succeeding Mr. Oppenheimer. The roster includes Horace V. Noble, E. J. Caldwell, J. C. Marlowe, Clarence Bellair, Ray D. Clifton, Roy Foster, Arthur S. Harris, Josephine Randall, Caroline Mackey, Terese Loraine, Enid May Jackson.

Morgan Dowling is manager of a stock company at the Dauphine theater in New Orleans and moving pictures, illustrated song, and vaudeville specialties are given between acts. A letter from that city says that these artists have either been engaged or overtures have been made to them: Lillian Bayer, Mr. Lloyd, Mr. Fenton, Mr. Anderson, Miss Pennock, Ella Evans (formerly of the Bush Temple in Chicago) and Day Dawson (formerly of the Alcazar in San Francisco).

The Thanhauser stock company in Chicago made a revival of Jane Eyre this week. Tuesday night was annual souvenir night and every lady in the audience received an Xmas gift.

Mildred Holland is playing Divorcons at the Columbus theater in Chicago this week. Her engagement is proving only fairly successful, but she is reported to be getting a few hundred dollars more each week than combinations were getting before she opened at that house.

The Gates of Eden was very successful in two of the Marvin stock houses in Chicago and is being presented at the Marlowe this week.

Brown of Harvard will be used shortly by the McRae stock company at the Star theater in Tacoma, Wash., where Alan Holuber and Margaret Oswald head a capable organization.

The Fiske Stock Company No. 3 which will locate in Auburn, N. Y., at the Burtis theater, will be headed by Katherine Rober and Lon Blanden. Mr. Fiske is now in New York getting the company together.

The Indiana theater at South Bend is not doing much business as a vaudeville house and it is reported that Manager Moss is thinking of turning it into a stock house.

Robinson Opera House Wins Out.

Cincinnati, Dec. 15.

The vaudeville experiment at the old Robinson opera house is proving highly successful, despite the predictions of the "wise ones" to the contrary. When the Casino Company took hold of the house, which had been dark for a long time, no one believed the venture would prove a paying one, but now Messrs. A. Arthur Caille and John H. Eunsky are being congratulated upon their business judgment. The house, under the management of Coney Holmes, a veteran in the show business and general manager of the Casino company, is proving a big winner. Col. R. E. Slater, a well known veteran newspaper man, is press representative.

Adele Oswald, of A Little Sister of the Rich, now running at the Olympic music hall, will retire from the cast Dec. 28, to undergo an operation for throat trouble. Manager Murdock has not yet decided just who will be her successor.

Mr. and Mrs. Charles Gollmar, Mr. and Mrs. Fred Gollmar, and Walter Gollmar, all of Baraboo, Wis., were in Chicago Tuesday doing some Christmas shopping.

The Counsel for the Defense, under the management of Cohan & Harris, will open the season at Hamilton, Ohio, Dec. 20. This is the company which began rehearsals when Cohan was at the Colonial in The Yankee Prince.

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All I Want is One Loving Smile
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Come and Spend Xmas With Me

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VARIOUS VAGARIES OF VAUDEVILLE VOGUE

The Two Fantas will be at Alliance, Neb., week of Dec. 21, and at the Lyric at Beatrice, the week of Dec. 28.

R. G. Knowles began his five weeks on the Morris circuit at Blaney's Lincoln Square theater in New York this week.

Ed Gallagher, of Gallagher & Wood, has been granted an absolute divorce from his wife, with the custody of the child. The decree was entered on Dec. 2.

Leo and Her Dandies are now on the Casino circuit time, and will spend Xmas at the Fairbanks theater in Springfield, Ohio.

H. Wesley Weber, formerly manager of the baseball team at Newcastle, Pa., is now assistant to Coney Homes, the general manager of the Casino circuit.

Martin Lehman, manager of the Orpheum at Kansas City, has an option on a plot of ground for the new theater, and it is said $60,000 will be paid for it.

Brooks and Tamlinson, late of On the Bridge at Midnight, started in vaudeville last week at Wilmington, N. C., appearing at the Crystal.

Irene Gibbons, one of Josephine Gassman's picks, has been with Miss Gassman eleven years. Bill Bailey, another, has been with Miss Gassman since he was two years old.

Adolf Zink is credited with scoring a success at Allentown, Pa., Monday night in his new sketch, The Widow's Mite, by Edward Paulton, author of The Naked Truth. There are ten people in the act.

Lole Arnold, Eddie Edwards, Louis Bradley, James Caldwell and Edna Mason, are at Allentown, Pa., this week, being members of Adolph Zink's company.

The Fadettes are back to work at Keith & Proctor's Fifth Avenue in New York, after three weeks rest. It was the first vacation in some time, as the organization had worked steadily for 73 weeks.

Gus Rapier of a show called Telegraph Station No. 21, is in Chicago and is figuring on re-opening the company.

George Neville recently celebrated the twenty-fifth anniversary of his going on the stage. He is appearing as a rube postmaster in The Chalk Line now, and gives an excellent character portrayal.

The New Huntington theater at Huntington, the Wallace theater at Peru, and the Eagle at Wabash, all in Indiana, are to be booked by H. T. Weber in conjunction with the Casion circuit, and will open under the new regime next Monday.

Rose Royal and her beautiful steed, Chesterfield, is at Dayton, Ohio (Victoria), this week, playing the Casino circuit time. There are three people besides herself with the act, and the act requires a large stage. She has been playing the very best houses.

Lucy Jane Johnstone, who has been with the Shuberts for three years past, and who scored a great success with James H. Powers in The Blue Moon, will open Xmas week at Keith & Proctor's Fifth Avenue theater in New York in a new sketch.

Tuchland & Kaplan, a German song and dance team, were on the stage at a five and ten cent vaudeville theater at 125 Rivington street, in New York, last Saturday night when a railing broke in the gallery, precipitating a hundred people on the heads of those below. Sixteen were more or less seriously injured.

Four months ago Annie Vivian and Charlie Clark were married in Minneapolis, having met at St. Paul. Clark was a member of the Royal Hawaiian Quintet. Miss Vivian is an Austrian, and when she came to this country in 1904 she could not speak a word of English. Clark is a native of Honolulu.

There are fifteen turns at the American music hall in New York this week, and the artists include: Emma Carus, Grace Hazard, Manuel Romain, Willie Hoppe, Foley Brothers and Palmer Sisters, Joe Flynn, Barnold's dogs, the Guatemalian Mirambi band, the Rappo Sisters, Blake's country circus, Ray Beveridge and Brengk's Seven Golden Revelations.

Ramsey Morris is in town this week in advance of W. H. Crane who comes to Powers theater next week.

J. A. STERNAD

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MAE MELBANE and COLLEGE GIRLS
Six LADY BARBERS with Dorothy Dayne

That's All Just Now Some More in Readiness

THINGS THEATRICAL

Harry Graham has gone out ahead of The Happy Youngsters.

Charlie Steele recently joined A Boy Wanted at El Paso, Ill.

The theater at Durango, Mexico, was injured by fire Dec. 6.

"Doc" Stewart has joined Miss Petticoats as advertising agent.

There are 184 moving picture shows in Philadelphia.

Ed S. Martin, who is on the road, has been ill for several days, but was improving at last reports.

C. A. Knapp, the veteran agent, is ahead of the central Quincy Adams Sawyer company.

Browley, Ind., business men are seriously opposing the coming of another street carnival company.

The advertised prices for Forty-Five Minutes From Broadway at Ft. Wayne, Ind., were 25, 50, 75 and $1.

Milton Bejach is doing some excellent press work in advance of The Old Cross Roads.

Fire was discovered in the Lyric at Lebanon, Tenn., Dec. 9, and quite a lot of damage was done before the flames were extinguished.

Charles Tooney, who said he was a member of The Lighthouse Robbery, asked for a night's lodging from the police department of Richmond, Va., recently.

Dave Jarrett wants some good husky bill posters for the second car of the Sells-Floto Shows. Letters in care of THE SHOW WORLD will reach him.

The Milwaukee Journal accepts no passes from the theaters, and when a show is reviewed the Journal man's ticket is paid for in real money.

There is a scarcity of attractions at the Grand Opera house in Superior, Wis., which has not been equaled in a long time.

The engagement of The Real Widow Brown at Des Moines, Iowa, the last half of last week was cancelled on short notice and the house was dark.

Mrs. Nellie Whiting, wife of Joseph E. Whiting, suffered a second stroke of paralysis at her home in Detroit, Mich., Dec. 9.

Three theatrical companies were in Orange, Texas, at one time recently—the Holy City, The Cat and the Fiddle and Thorns and Orange Blossoms.

Ned S. Hastings, press agent of Keith's at Cleveland, Ohio, has written a comedy sketch, The Linguistic Parrot. It was produced last week and is being well spoken of.

Weber's Prize Band, of Cincinnati, will be the first traveling organization to appear at the Sunday afternoon smoking concerts at the Garden theater in Chicago. The band comes Jan. 17, and Blanche Mahaffey will be the soloist.

John Lockin will continue as assistant manager of the Grand at Pueblo, Colo., under the new management, and the theater will run all year from now on, playing stock in the summer time.

An injunction was granted against the Kirk La Shelle company Dec. 12, restraining the firm from producing The Heir to the Hoorah. The proceeding was asked by Dorothy Dorr Dam, administratrix of Henry J. Dam.

Frank Hubin, of Atlantic City, N. J., has not missed a meeting of his lodge of Elks in seven years, and has not failed to visit the sick or attend the funeral of a brother in a decade. He was formerly a circus man and is well known in the profession of entertainment.

John B. Reynolds, in advance of The Mimic World; Frank Martineu, ahead of The Round Up; James Pooten, representing The Golden Butterfly, and Charlie Bulkely, manager of A Waltz Dream, were four Friars who met recently in Pittsburg.

The Toledo Theatrical Billers' ball, held last Thursday night, proved a great success. The eleven members of the association are: Sam Pearlstein, president; Fred Kessler, secretary; E. C. Welsh, Charles Mohr, James Kirby, Frank Pine, Teddy Nichols, Robert Rippon and Robert Stanley. "Curly" Welsh was master of ceremonies.

Sheppard Friedman, advance representative of Blanche Walsh, was formerly a detective in Texas. He was one of the trio of sleuths who ran down and captured H. H. Holmes, the arch-conspirator who was hanged in Philadelphia after having confessed that he committed more than twenty-one murders.

J. E. Goodman, author of The Test, accompanied by Mrs. Goodman, sailed for Naples recently and will spend the winter and spring in Italy and on the Continent. The Test has been translated into Italian for the use of Eleanor Duse, and Mr. Goodman will arrange with her for the production of the play in Italy.

Archie Bell has decided to remain in Cleveland and will once more write dramatic stuff for The News. He resigned his position on that paper a year ago to be publicity promoter for the Cleveland Hippodrome. He had been offered a place as press agent of Julia Marlowe, but preferred to remain in Cleveland.

Judge Fentress held that the indictments against the managers of theaters for operating on Sunday at Memphis, Tenn., were faulty and the defendants were dismissed. The court's decision is taken as an indication that the long clash between county and state officials and the theatrical interests over open doors on Sunday is ended.

J. W. Englebreth, manager of Coney Island in Cincinnati, has outlined many new devices in the Queen City's popular Garden of Eden for next season. He closed his Bryant's Minstrels owing to some of his performers leaving, but will reopen again Jan. 8, in Central Illinois. Business has been far below the average in the cities, so he contemplates making towns from two to twenty thousand.

E. A. Higgins will probably go in advance of Anna Eva Fay, who will open in the legitimate theaters early in January with her own company. She is now at her home at Melrose Park, Mass. Mr. Higgins was formerly associated with Miss Fay and was with her during the most successful season in her career and it is generally agreed that she has made more out of that line than any of those presenting similar performances.

Wilmington, N. C., claims the fastest stage crew in that state. When Marrying Mary appeared there the striking of the first act, tearing it to pieces, and packing it in the yard and the setting of the second act, required only 25 minutes. The regular time for striking and setting is 22 minutes. Another record was made at an amateur minstrel. Striking three sets took four minutes and 42 seconds. James D. Mote is the stage manager.

THE CHRONOPHONE TALKING PICTURES

THE SENSATION OF A SENSATIONAL AGE

The Machine That Fills the House

GAUMONT CO.

124 East 25th Street NEW YORK

A Timely Greeting

Just a little less than a year ago these columns printed a sort of prospectus, a forecast—a promise. Certain innovations were to be introduced in the conduct of our business, and certain rather novel departures from the conventional were to be tried.

★

At that time an experiment was announced. We wanted to be helpful to the artist and we wanted to be fair, generous and just toward our patrons. A step out of the trodden path of convention and custom is sometimes hard to make, and therefore the resolution was made with some timidity, but with a great deal of determination.

★

Since the formation of those plans the success of every branch of our project and of every new bureau has shown such remarkable progress, developed such surprising possibilities—and, what is better still, real results—that the success has already justified every hope and every expectation.

★

The Producing Department

One-half the programmes in the best vaudeville theatres in America to-day give evidence of the efficiency and progress of this bureau. New authors and writers who heretofore confined their efforts to the higher-priced dramatic and musical-comedy fields are now represented in vaudeville. Much new material has been developed and many artists have profited by this clearing house, where writer and player meet upon common ground for mutual and impartial advantage.

★

General Press Bureau

Every artist booked in our territory is enthusiastic over the helpful and intelligent service of this department. By direct co-operation every possible opportunity for exploiting an offering is developed, and the billing, programme copy, scene plots and photos complete are despatched to local managers, systematically, a sufficient time in advance, relieving the player of every anxiety and expense, and resulting benefically to both artist and manager. Every act booked should consider its first duty to provide this bureau with all the material desired.

★

Other Advancements

Along similar lines, and with the same desire to improve, every department has shown growth and alacrity. To meet the requirements of increased bookings, by the addition of a dozen more important theatres, our methods and facilities changed and expanded. We devised a plan to come in closer contact with the artist, and, in short, everything possible has been done to carry out the policy indicated last spring.

★

The Artists' Share

Too much praise cannot be given the artists for their hearty, earnest and sincere co-operation, and for the keen interest shown in every step taken toward the betterment of general conditions. It is upon them, and the thinking manager, that the future pretentiousness of vaudeville depends absolutely.

★

A Simple Forecast

Artists should aim toward refinement, cleanliness and dignity. The time of double meanings, vulgarity and the seltzer bottle comedy has long since passed.

Artists should procure original music, particularly adapted to their own individual talents, and then protect it for themselves exclusively.

The acceptance of remuneration for "song plugging" should be beneath the dignity of an artist who has his own interests or those of the manager and his patrons in mind.

Vaudeville has shown great possibilities, and its artistic development has only just commenced. It is quite certain that with serious co-operation between manager and artist this development will be unlimited; and, if earnestly pursued, this branch of the theatre is destined to become the greatest of American amusements, ranking worthy of competition with and equal in importance to the so-called high-priced legitimate field. This result now seems certain, but can only be accomplished through serious effort.

THE VAUDEVILLE INTERESTS REPRESENTED BY

MARTIN BECK

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Fifteen to thirty per cent? If it is, then invest $4.00 in a pair of our

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MADE of pure white glass — breakage reduced to a minimum. We guarantee our Condenser to improve your light fifteen to thirty per cent, or refund your money. Sole agents for this lens, and our supply is unlimited.

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WESTERN OFFICE	EASTERN OFFICE
Majestic Theatre Bldg. CHICAGO	St. James Building NEW YORK

CAPACITY OF ESSANAY PLANT TO BE INCREASED.

By GEORGE K. SPOOR.

To George K. Spoor is due a large degree of credit for the recognition Chicago has received as the great film center of America. He is the president of the Essanay Manufacturing Company, whose films are noted for their excellence, and the head of the Kinodrome service, whose clients include a long list of theaters, among them being the high-priced vaudeville houses of Chicago.

The increasing business of the Essanay Manufacturing Company has caused it to seek larger quarters, and a large plant is being erected on Argyle street, between Evanston avenue and Clark street, to have a capacity of eight times the present facilities. To a representative of THE SHOW WORLD Mr. Spoor said:

"Profiting by our long experience, we shall install nothing but the most modern equipment. Among the latest devices we shall use the continuous printing machines, which are six times faster than the ordinary machines. They work automatically, and instead of the film going through in jerks it runs right through, continuously.

"We are now putting up a plant adapted to the business, based on practical lines. Our studio will be 50 x 100 ft., with a 45 ft. roof, with two pane frames. The carpenter shop and scene docks will be adjacent thereto. A feature will be the absolute cleanliness maintained, as vacuum cleaning systems will be installed. The wash rooms, drying rooms and finishing rooms will be finished in white. The sanitary accommodations are perfect.

"The outside grounds, comprising 50,000 square feet, will be developed into as much natural scenery as possible, with gates, curbs, streets, building fronts, gardens, a miniature lake, etc."

Talking Pictures Popular.

Regarding the talking picture idea, Mr. Spoor said:

"Managers are intensely interested, possibly more so than the public. Talking pictures, with human voices, for a small nickelodeon, are impracticable, for the reason that a good company is too expensive. It is degrading to put on a moving picture film with living voices that are drawn from the ranks of janitors and scrub women. If it is done at all it must be done with exceptional talent, so that we do not get the voice of a coal heaver out of the body of a child upon the curtain, nor the voice of a Bowery tough out of the professor who is performing an operation that means life and death. Even with good companies, the constant talking causes the members to become hoarse, they lose their voices, and eventually break down.

"Insofar as the mechanical reproduction of the voice is concerned, it disillusions an audience rudely to see the figures on the curtain speaking while there is no sound, and after the mouths have closed to have the talking machine continue an interesting song or dialogue.

"From a commercial standpoint, the difficulty that encompasses the dealer in talking picture outfits lies in the lack of film subjects, with records to give a suitable assortment for selection. To place a talking system upon the market prematurely, that is to say before a sufficient supply of films and records is on hand, is fatal.

"We have completed the experimental work on our talking picture machine and it is now a complete success. We are now entering on the construction of apparatus, and will be in full blast within sixty days. As stated in the columns of THE SHOW WORLD some time ago, this machine does not work with a phonograph attachment, the apparatus consisting of an electrical device which connects every performer to the camera, and all sounds are reproduced simultaneously with the camera record. The pictures, therefore, and the voices and sounds synchronize perfectly, and the subjects can run an indefinite length. The apparatus can be run by one man, as the device works harmoniously.

No Rehearsal Necessary.

"One great advantage will be the elimination of rehearsing. We can employ an act to do their turn in front of the camera, furnish them settings and properties, and make the subjects very rapidly. A special play does not have to be written and the picture built around it. All we have to do is to get the big acts, or a whole show for that matter.

"This will open a wide field for moving pictures. For example, a prominent speaker in a political campaign can deliver a speech, and it can be reproduced and delivered faithfully recording every gesture, facial expression and tone of voice, in an unlimited number of places at once."

G. M. Anderson, who is interested in the Essanay Company, left last week for the Pacific coast with a camera corps, including Frank Livingston, a leading man, and Ben Turpin, a comedian, to take a series of pictures of western life, and scenic views. They will be gone several months, visiting the most attractive California spots, and Yosemite valley.

The Essanay Manufacturing Company is famous for its snappy, clean comedies. Francis Powers, who has an enviable reputation in the world of amusement, is the dramatic producer, and is now working on a series of pictures that promise to attract attention.

Regarding film renting conditions, Mr. Spoor said:

"A review of the past twelve months will show the great number of large theaters that have been enlisted by the film men, formerly devoted to drama and vaudeville, or have been constructed specially for the purpose, with heavy investments. An owner of a large picture theater stated that he would not consider $100 a day excessive for a special feature in moving pictures. This man's theater has a seating capacity of 950, and cost $50,000 to construct.

"Notwithstanding these facts, and that the public is patronizing moving picture exhibitions very heavily, the film rental business is in a demoralized condition, owing to duping, second-hand junk concerns, and unfair competition of rental exchanges who do business without a thought of the future. This is a desperate condition, which will require drastic remedies to restore it to a healthy plane."

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